October 2008

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DESIGNER SECRETS

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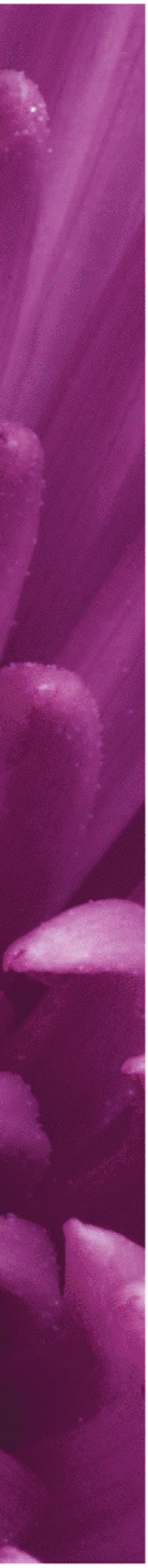

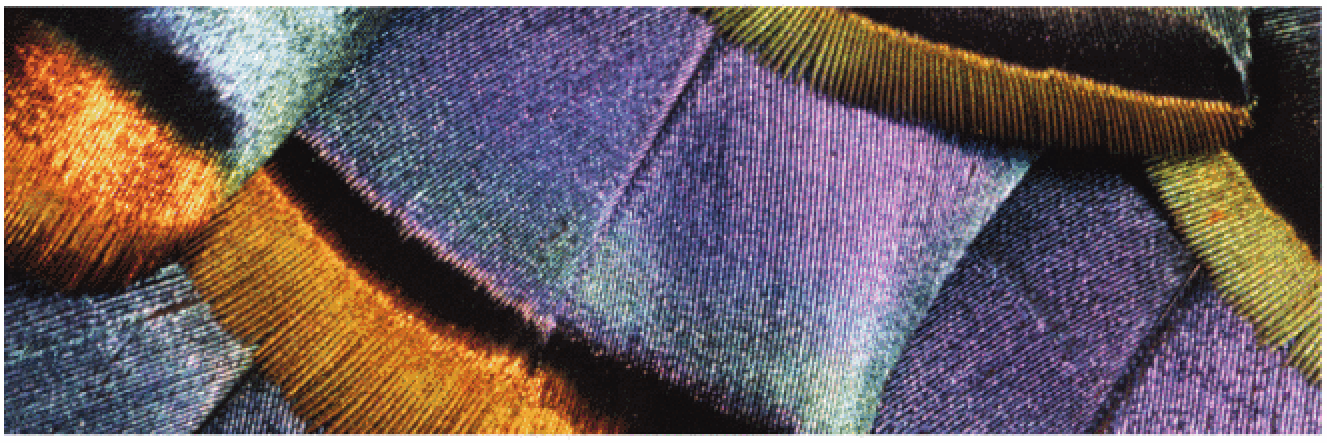

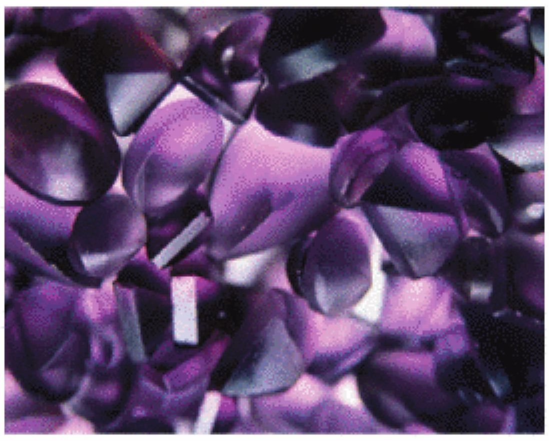

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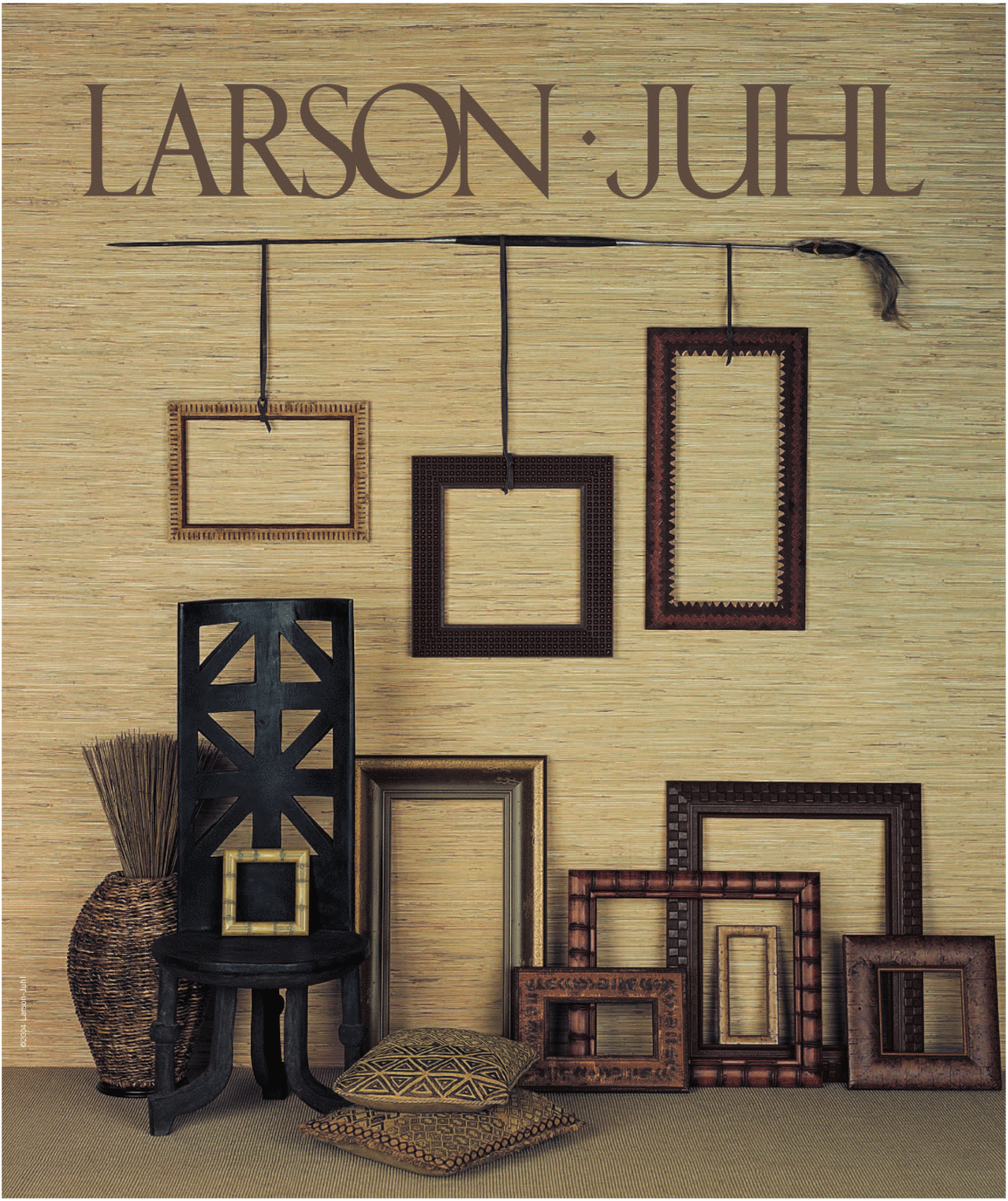

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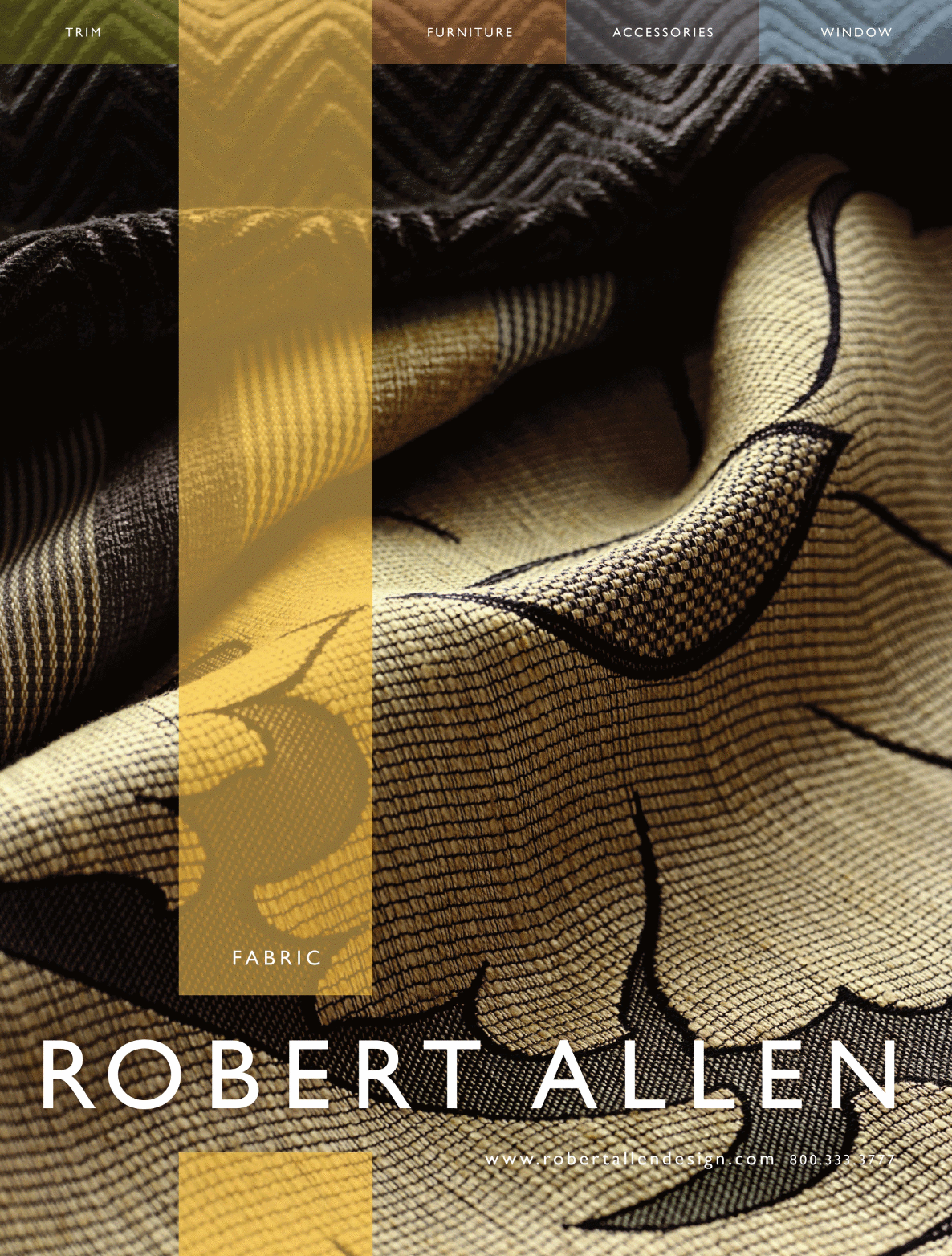
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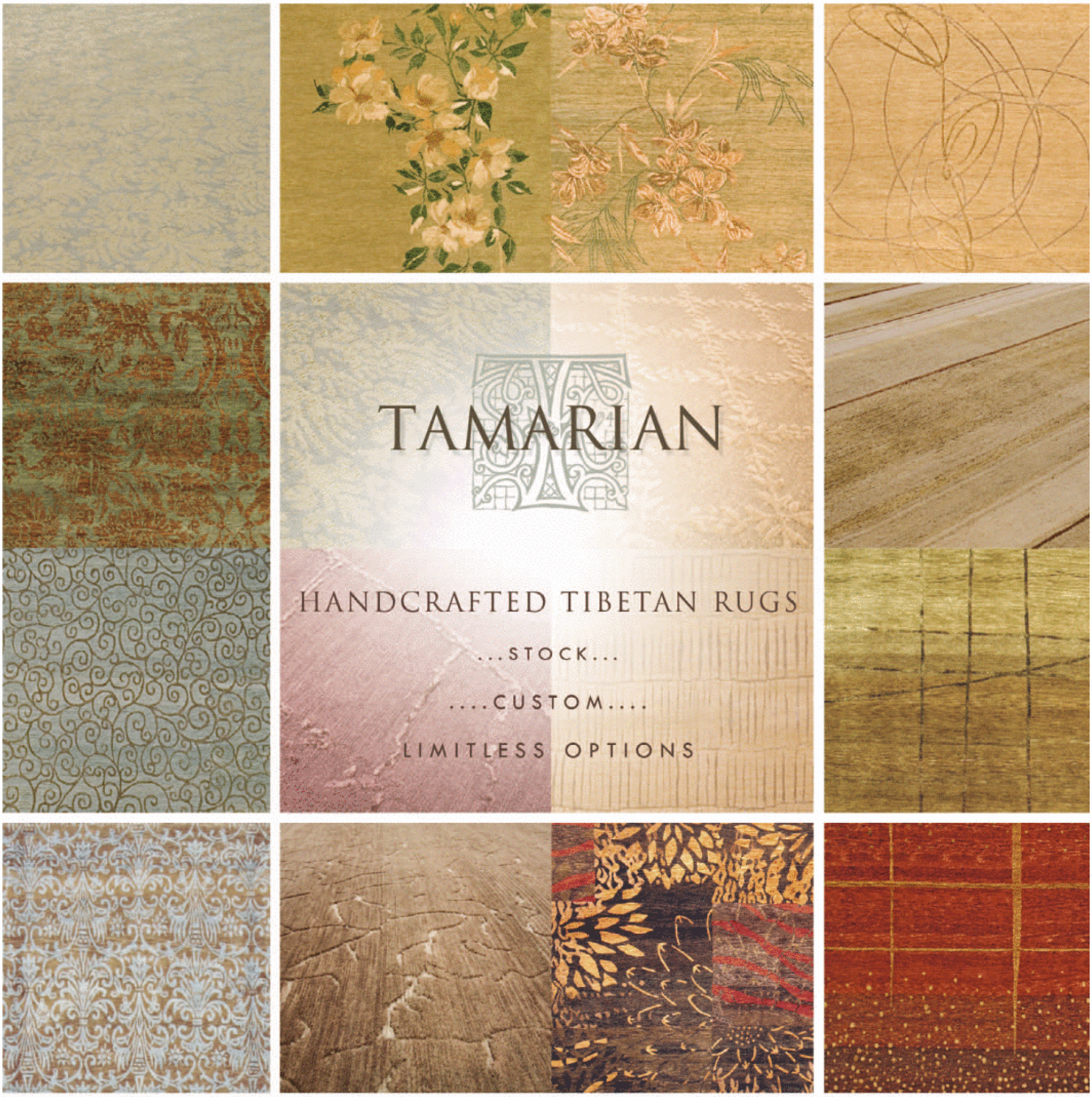

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WE HEAR A LOT THESE DAYS ABOUT "INTELLIGENT DESIGN." While I'll leave the debate about it to the theologians and scientists, I'd like to borrow the term to address the creation of the homes in this issue. From Dan Carithers's darling "Doris Day" house in Atlanta on page 152 (you may find yourself humming "Que Sera, Sera" while you read it) to Tom Stringer's exquisitely balanced blend of French antiques, modern furniture, and African art in a 1906 Chicago rowhouse on page 162, this issue is filled with striking—and strikingly different—examples of intelligent design. What is intelligence, after all, but good judgment, sound thought, alertness, and the ability to solve problems?

This month, we think you'll love hearing the exceptionally gifted designers and homeowners we feature think through the design challenges in their homes. Quick, sensitive—and criminally pretty!—Susan Marinello didn't take long as a fashion model to learn that she loved art and styling more than posing. Today, in her work as a Seattle-area designer, she looks through an imaginary camera lens to compose interiors that are the equivalent of a little black dress: tailored, timeless, and stunning. Have a look at the Mercer Island home she meticulously reconfigured for her young family in "Fashion Statement" on page 200, and see if you agree that she exemplifies Coco Chanel's credo: "I'm for style. Fashions change too often."

Nowhere is intellectual agility more needed than in design that handsomely incorporates emerging technology and in green design, which—not coincidentally—is often called "smart design." To stream media from computer to TV while avoiding a ganglia of cords, see Tech Girl Laura Heller's tips in uncommonly plain English (page 122). And for a healthful night's sleep, let designer Trudy Dujardin be your sandman (sandwoman? nah …) in GreenSpace on page 98.

Lest we get too left-brain about this ever-evolving design process, however, we can't forget the almost indescribable qualities that bring design to life: the touch of poetry in Dinyar Wadia's classic Connecticut garden on page 182; the deep sense of soul that informs David Katona's decisions in his Mission Revival bungalow in San Diego on page 172; the mystery and beauty of the semiprecious stones you'll drool over in Marketplace (page 28).

Most important, Dear Reader, is that element only you can bring into your own intelligent design. Our mailbox and the photos you send us attest that you faithfully listen to your own muse, whatever the source of inspiration. As the late Billy Baldwin put it, "Be faithful to your own taste because nothing you really like is ever out of style."

Ann

Ann Omvig Maine
Editor in Chief
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October 7 Senior Design Editor Candace Ord Manroe joins our talented friend, interior designer Barry Dixon, at the IFDA's A Day of Design in Richmond, Virginia. Barry will be signing his beautiful, just-released book, *Barry Dixon Interiors*, and there will be an opportunity to tour the 2008 Richmond Symphony Designer Showhouse (open September 15–October 12). For details, visit ifdarichmond.com.

PORTRAIT: COLLEEN DUFFLEY

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Volume XIX Issue VI

oct 2008

172

features

Finders Keepers 152
For Atlanta designer Dan Carithers, the secret to good design in his timelessly appealing "Doris Day house" is no secret at all: You just have to really, really love each and every single thing in your home.

Friends First 162
When designer Tom Stringer isn't trotting the globe, he's welcoming friends to a 1906 Chicago townhouse that combines striking accents with a quiet palette and a floor plan that makes hospitality look effortless.

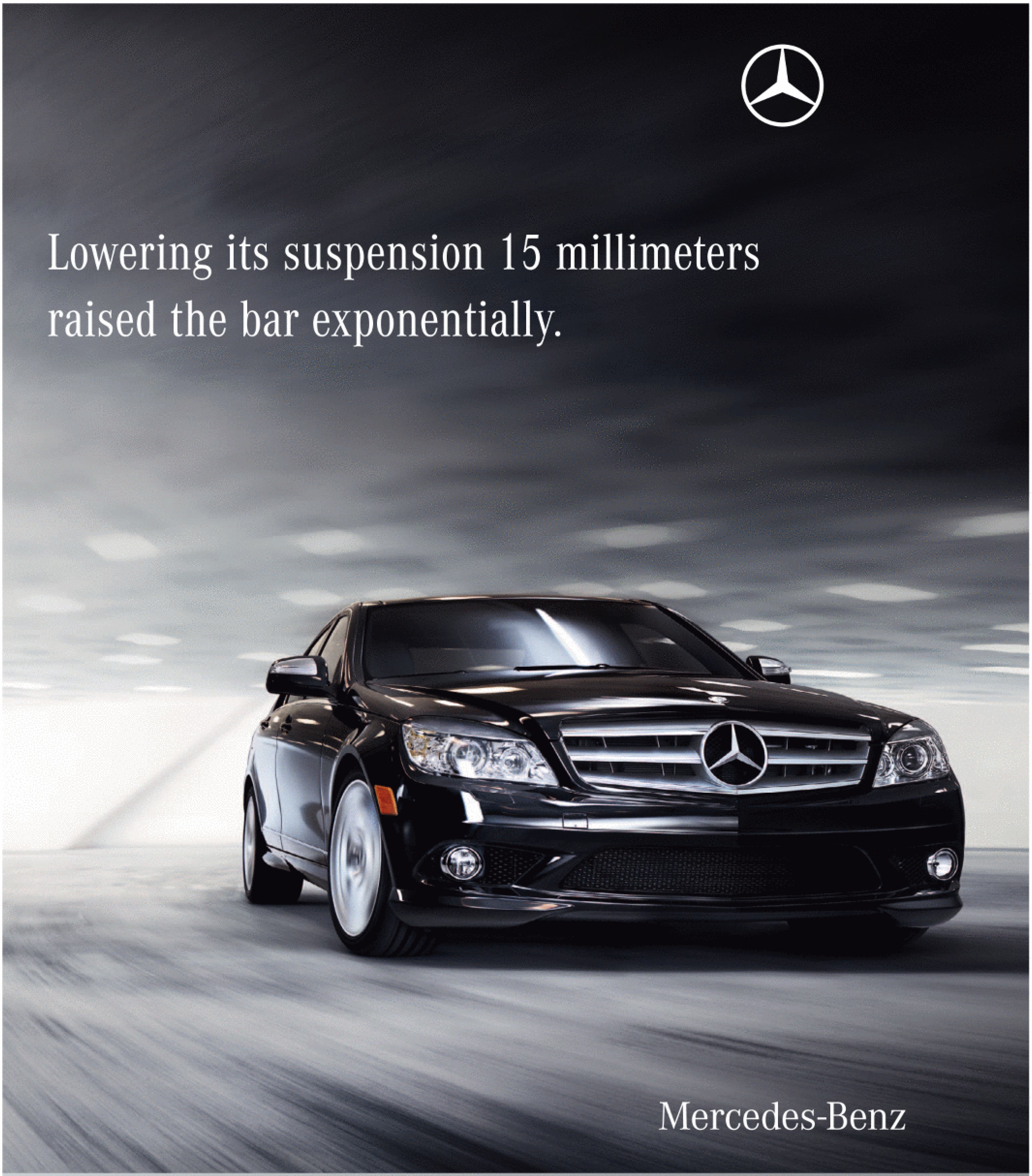
Awakening 172
Transformation. Renovation. Restoration. Designer David Katona accomplishes all three in a 1920s-era Mission Revival home in San Diego.

Garden Romantic 182
Architectural designer Dinyar Wadia brings international experience, a sense of destiny, and a touch of poetry to his casually elegant garden in Connecticut.

Under the Sonoran Sun 190
Five years of musing, 40 rolls of film, and two fact-finding trips to Italy result in a blend of old-world and Southwestern styles in a newly built Arizona home.

Fashion Statement 200
Seattle model-turned-designer Susan Marinello uses fashion photography techniques to create a calm but compelling blend of modernism and tradition. ➤

Cover photograph: Bruce Buck



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marketplace

Rock Solid 28
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Art Seen 42
Discover affordable, museum-caliber artwork.

What's New, What's Next 44
Fall is fabulous with new paints, trims, and fabrics.

Shops: Sicilian Scents 52
Tantalizing fragrances tempt the nose.

Profile: If You Knew Suzy 54
Suzy Hoodless designs daring wallpaper.

Icons: Shedding Light on Lanterns 56
The timeless symbol of hope shines on.

departments

Showhouse Showcase 62
Drama in the details for a trio of living rooms

Antiques 76
Clean-lined, collectible Qing dynasty furniture

On the Table 86
Fashionable dining with hostess Carolyne Roehm

Keno Eye 92
Our antiques experts, tilting at windmill weights

GreenSpace 98
Sleeping well in a healthy-for-you bedroom

Artisan 108
A collaboration on cabinetry in New Hampshire

Body + Soul 114
Designer Windsor Smith's backyard paradise

Tech Girl 122
Got media? How to stream it

Defining Style 126
Leeds Castle, still swell-egant after 1,000 years

Cooking School 138
Hopeless chocoholism: Manhattan's Rosa Mexicano

Garden Design 146
A holistic and hardworking garden in Connecticut

in every issue

From the Editor 14
Our Readers Write 24
Reader's Resource 210
I Am Traditional 224

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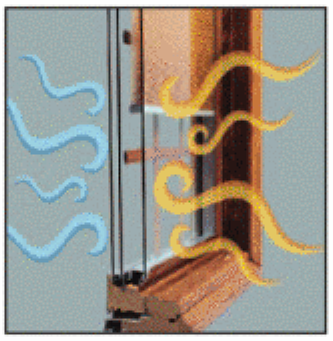

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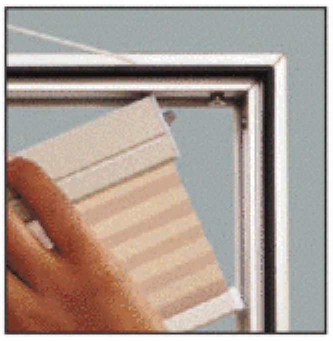

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Friction in the Mix

The Dallas home ["Trad Fusion"] in your April issue is traditional in the truest sense: gorgeous bones, exhilarating design, serene color, classic shapes, intriguing personal collections—in short, all of the things that make a room a home. Period rooms are over. The friction that results from mixing disparate elements like ornate crown molding and Barcelona chairs is what makes modern rooms sing.

JEFF SPAIN
LITTLE ROCK, ARKANSAS

I Am Traditional

When *Traditional Home* comes, I read it cover to cover. Imagine my pleasure when I turned to the last page of the September issue to discover the feature "I am Traditional," highlighting fashion designer Lela Rose. I like the format, the photograph, and the content. I hope the feature becomes a monthly staple. I am looking forward to it.

CHERYL LANNING
DRUMMOND ISLAND, MICHIGAN

Editor's Note: See page 224!

Let's Hear it for Hoke

I just had to comment on the great September issue, especially the North Carolina house redo ["Second Chance"]—it is truly amazing! The great pictures show just how much a designer/decorator can do to make an ordinary house into something so special. Jane Hoke has my admiration for a job superbly done.

ELIZABETH SCIARA
CORDOVA, TENNESSEE

Dubious Diners Converted

Good morning! I'm riding high after a very successful dinner party last night. On the menu was your grilled watermelon salad [Cooking School, September 2008]. I encountered a fair amount of resistance from my husband when I proposed serving it, and while our dinner guests were much too polite to object, they did have a rather wide-eyed look on their faces. The proof was in the tasting, however, and wow, was it fabulous! Thank you very much for stretching our minds and palates!

MAUREEN BAUGHMAN
LEONARDTOWN, MARYLAND

Thank you for writing. Hearing from readers is important to us, so direct your comments to The Editor, Traditional Home, *1716 Locust St., Des Moines, IA 50309-3023; or send e-mail to traditionalhome@meredith.com.*

We'd like to know

In a recent issue we asked, *Where and how do you get your best design ideas?* The list was long: nature, travels, home tours, masters such as Mark Hampton and Nancy Lancaster, books, downtime, shopping (especially in thrift stores), and magazines (especially ours!).

We got a kick out of Jodi Santimauro of Matawan, New Jersey, who can't keep the names of the Desperate Housewives on Wisteria Lane straight but can describe all of their decorating schemes in detail. We also liked the advice of Chip Cheatham, president and creative director of PierceMartin, who believes "inspiration cannot be forced or taught. It just happens, no matter where you are. Keep an open mind and eye. Learn to recognize it in color collaborations of the sky, cloud formations, shapes of trees, and waves breaking on the shore. You cannot reinvent the wheel, but you can reinterpret it."

From your responses, we drew the name of Debbie Costanza of Lake Charles, Louisiana, who is inspired by her travels—especially her stays in fabulous resorts, where she finds "tiny pieces of magic" to take home. She will receive a copy of *How To Work With an Interior Designer,* by Judy Sheridan (Gibbs Smith, 2008).

The theme for our March issue is "Color the New Year," so we'd like to know, *What palette is your all-time favorite, and why?* Send your postcard response by November 24 to *Traditional Home* Question, 1716 Locust St., Des Moines, IA 50309-3023, or e-mail traditionalhome@meredith.com. Please include your name and full street address.

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Our fascination with bedazzling beauties dug from the earth has reached yet another peak in its ongoing trajectory, extending beyond the ornaments that bejewel our bodies to the furnishings and accessories that adorn our homes.

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Green and multicolored onyx stone tiles, from $20 a square foot; Charles Luck Stone Center (charlesluck.com). Turquoise and resin bowl, $1,500; Ruzzetti & Gow (212/327-4281).

PHOTOGRAPH: PETER KRUMHARDT

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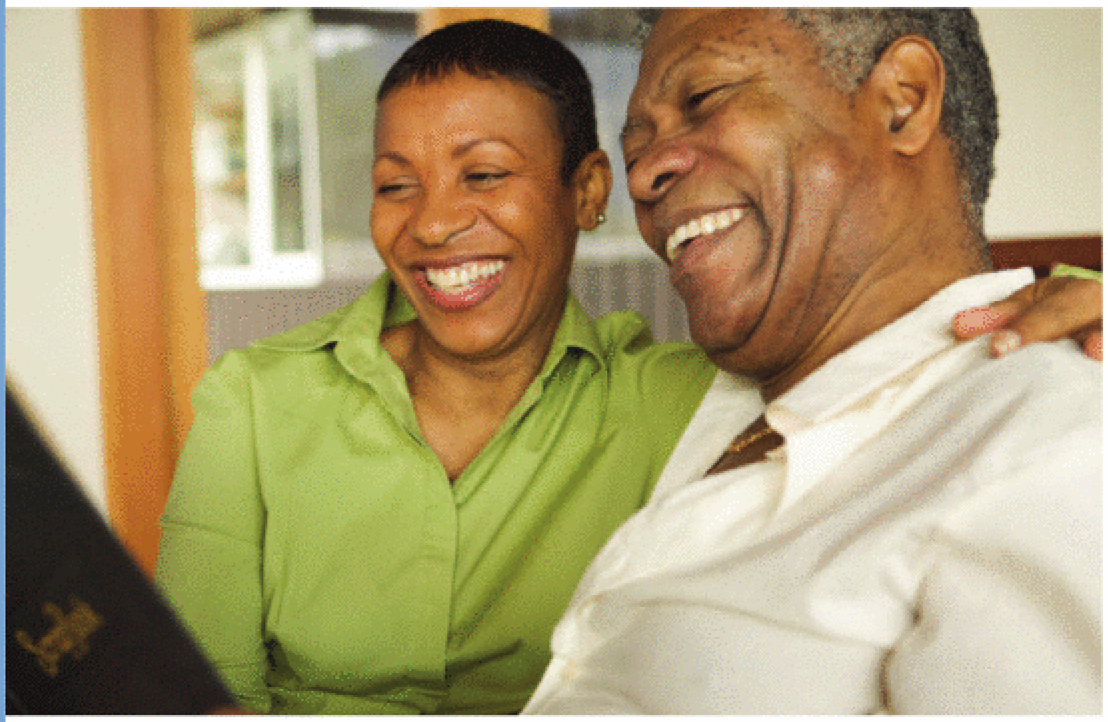

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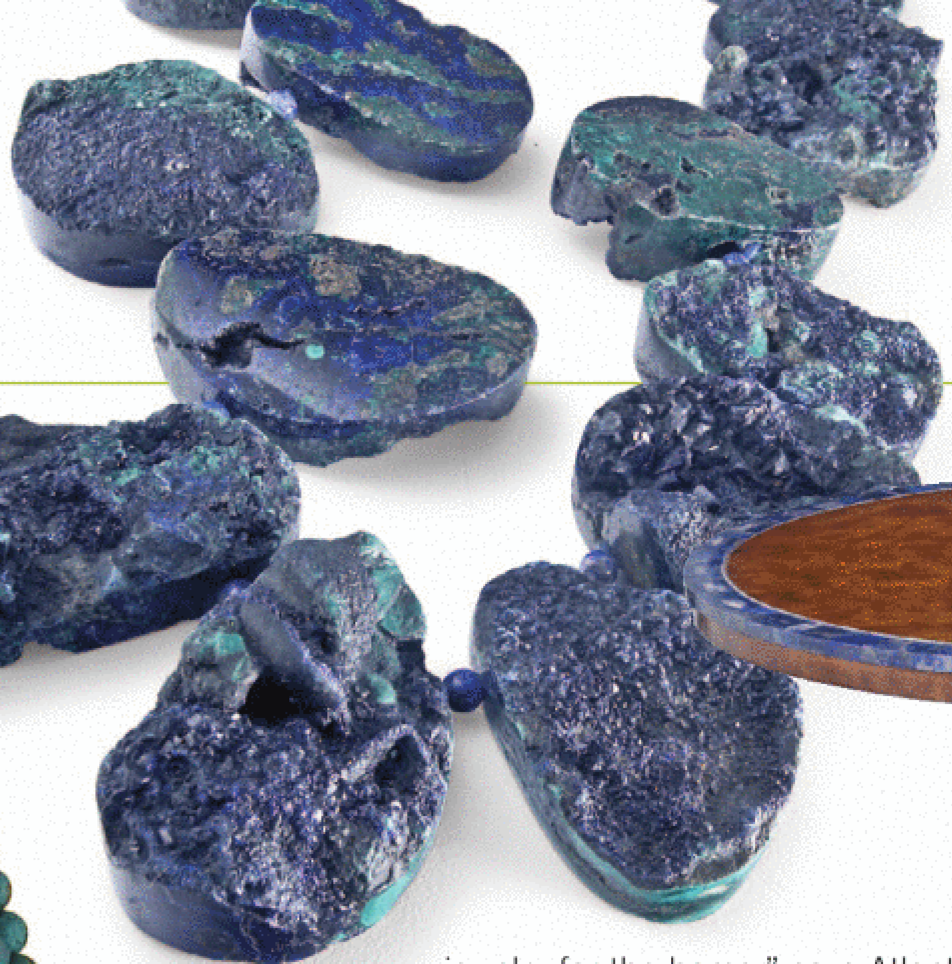

jewelry for the home," says Atlanta designer Tish Mills, whose Studio B5B line of lamps and accessories using those precious materials is a best-seller for PierceMartin furnishings company.

Not that stones as functional art are anything new. Jewel-encrusted goblets have been hoisted by royalty and ecclesiastics throughout history. Cool to the touch, rock crystal was worn by women living in hot climates to cool the skin and was used for lighting in churches. Jade—tough despite its placid surface—was a favorite material for tools and weapons in prehistoric times. Some regard amethyst as a symbol of the spirit and a protector from evil.

The burgeoning popularity of turquoise backsplashes, rock crystal chandeliers, mica lampshades, lapis-trimmed tables, tigereye countertops, and the like could have been predicted. ➤

Above: Table with lapis lazuli inlay, $5,100; Russian Palaces Collection from Theodore Alexander (theodorealexander.com).

stones unturned

Turquoise has represented good fortune and been used as handsome adornment since the days of ancient Egypt. **Rock crystal** (clear quartz), one of the world's most abundant gemstones, gets its name from *krystallos,* the Greek word for ice. The Greeks also had an explanation for **amber.** In mythology, when the son of Apollo took out his father's chariot, he lost control, swooping high and low and creating desert and frozen tundra. His reckless flight was stopped by a thunderbolt from Zeus. His mother's and sister's tears became glistening amber. In China, **jade** has long been equated with wisdom, justice, compassion, modesty, and courage.

Above right: Azur-malachite nuggets, $425; Eyebeads & Gemstones (515/279-9100). **Above:** Turquoise "Empire" chandelier, $6,900; Marjorie Skouras Design (323/469-3636). **Right:** "Pure Turquoise" Crystal Parfum, $350; Ralph Lauren (888/475-7674). "Asteria" turquoise tiles, $550 a square foot; Ann Sacks (800/278-8453).

PHOTOGRAPHS: TILES, PERFUME, TABLE, JEWELRY, PETER KRUMHARDT

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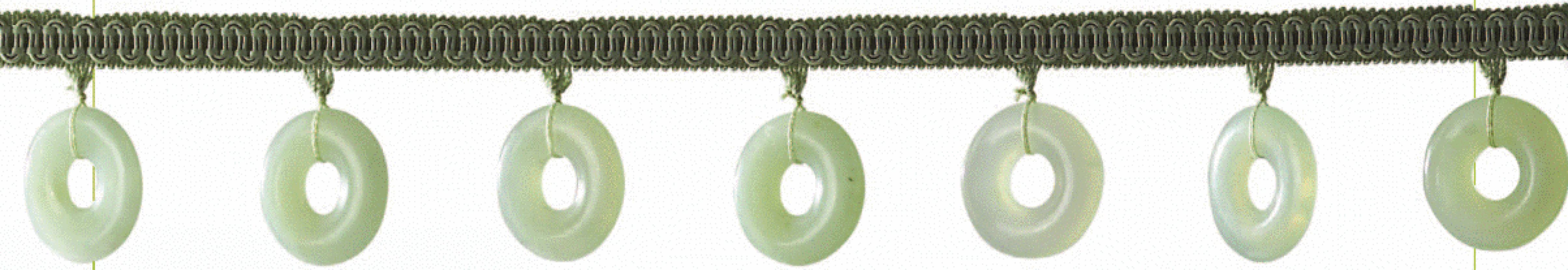
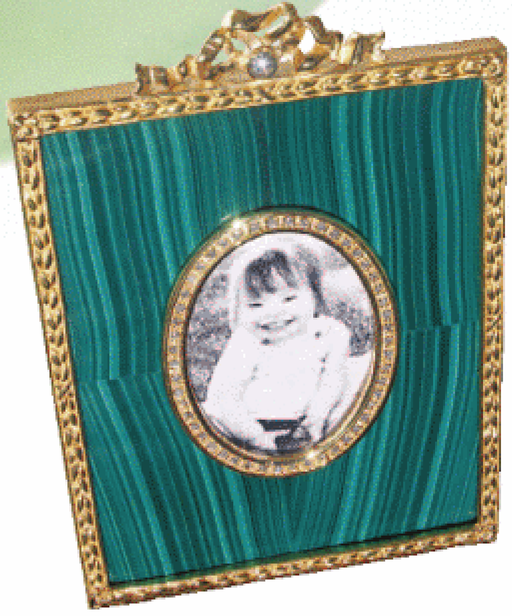
TIMELESS, STONES CONNECT THE HOME TO THE EARTH ITSELF.

—DESIGNER BARRY DIXON



Small green obsidian bowl, $75; Oly (775/336-2100), trade only.



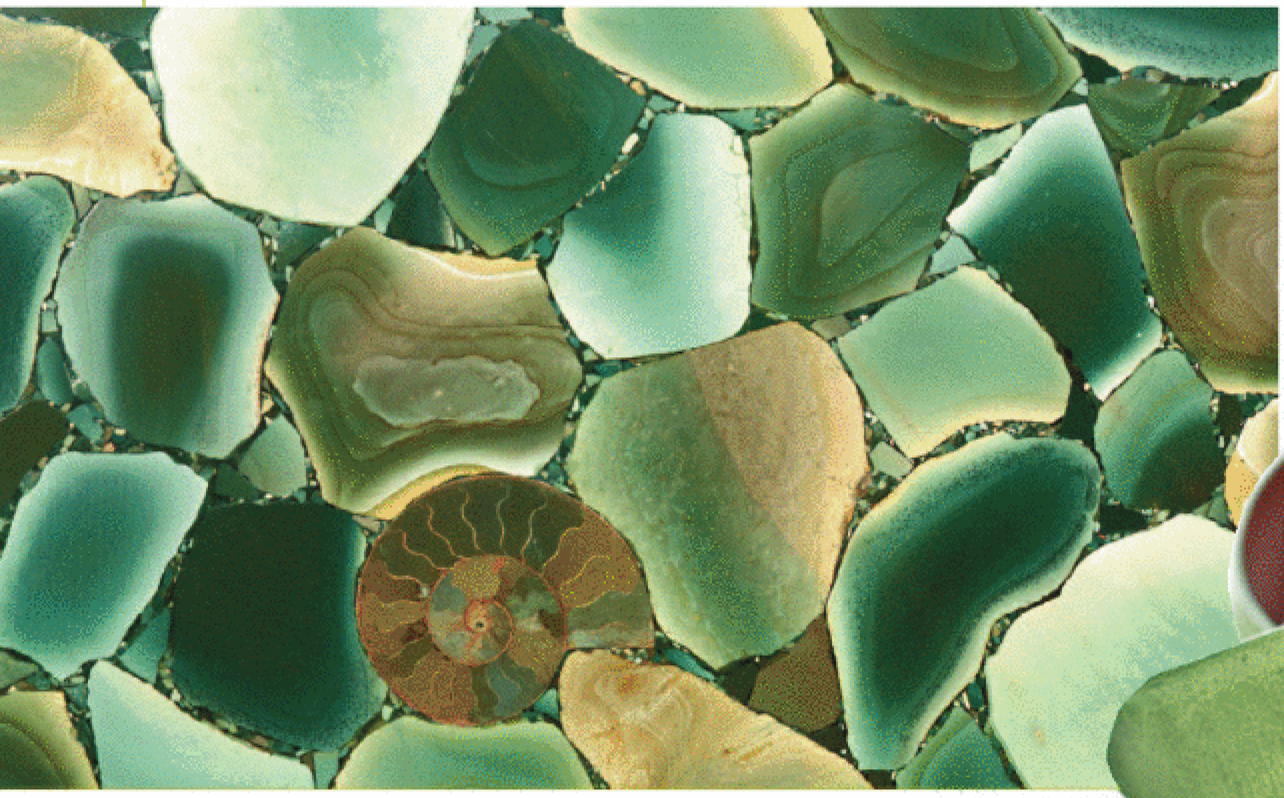
Above: Malachite frame, $950; Fabergé Collection (866/356-1150).

"What's happening in home design reflects what's going on in the world," theorizes Mills. "The popularity of feng shui is a partial explanation. Also, there's the idea of sustainable design, so that furnishings made of natural materials fit into green design."

Well, sort of. Because stones are extracted from the earth and not replaced, it can be argued that their use is not truly green. "The buzzword that applies is 'modern organic,'" says Emily Bolls, manager of marketing and communications for Ann Sacks. Just this year, the luxury tile, stone, and plumbing company added jewelry-grade turquoise tiles to its upscale offerings.

"What's more of a showstopper than an entire bathroom wall of turquoise tiles?" Bolls asks. "People love the idea of bringing this jewelry element—and amazing color—into their homes." While she could envision the tiles being used in this dramatic way to blanket the walls, in, say, a five-star hotel in America's Southwest (one Dallas designer ➤

Above: Jade "Eternity" fringe, Lori Weitzner Collection for Samuel & Sons (212/704-8000), trade only. **Below:** Lucite boxes with malachite- and turquenite-topped lids, $475 each; Eduardo Garza (formentero.com).



Left: "Antolini" semiprecious natural stone surface, from $1,500 a square foot; Charles Luck Stone Center (charlesluck.com). **Below:** Peridot and sterling silver buckle, $875, leather strap, $100; Pat Areias Sterling (patareias.com).

PHOTOGRAPHS: TRIM, BOWL, FRAME, BOXES, BELT, PETER KRUMHARDT

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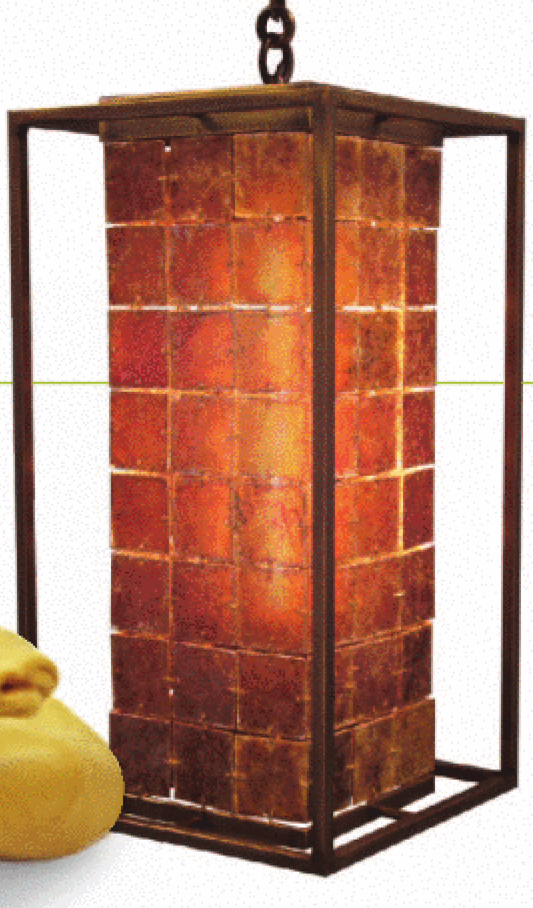
Above: Coral tieback, $700 a pair; Marjorie Skouras Design (323/469-3636). "Wicklow Basket Weave" fabric, Schumacher (fschumacher.com), trade only.



Above left: "Turtle" napkin rings, $132 for 4, and Platinum Balinese napkin rings, $110 for 4; L'Objet through Saks Fifth Avenue (saks.com). "Tivoli" linen napkins, $32 each; Le Jacquard Français through Bella Cosa (337/439-4384). Above: "Arizona" pendant light, $3,720; Fuse Lighting through Thomas Lavin Inc. (310/278-2456), trade only. Below: "Miles" lamp in honeycomb calcite, $3,333; Jan Showers (214/747-5252), trade only.

already has specced it for an over-the-top hotel, she notes), a more realistic expectation for the $500-plus-per-square-foot turquoise tiles is as an accent in the home—say, the border in a bathroom, kitchen, or any other room that could benefit from a little bling. "We know that bling is not a trend right now, but because this material is entirely natural, it's an alternative approach to super-luxe," explains Bolls.

Flashy synthetic bling may be outré, but upscale elegance is timeless. Theodore Alexander believes that furniture design is trending toward lavish elegance, says Anthony Cox, the furniture company's vice president and creative director. "Furniture inlaid with semiprecious stones such as malachite, and lapis ➤

amber room revisited

One of Russia's most devastating cultural losses in World War II was the looting of the Amber Room, an Imperial Palace space walled in hand-carved and gold-leaf-backed amber panels. It had been a gift from Prussia's Friedrich Wilhelm I to Peter the Great in 1716. Although Russia's reproduction of the Amber Room was completed in 2003, what happened to the original marvel is still a mystery.

PHOTOGRAPHS: AMBER ROOM, ROLAND WEIHRAUCH/CORBIS; TIEBACKS, DRAPERY, NAPKINS, NAPKIN RINGS, CALCITE LAMP, PETER KRUMHARDT

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"Renaissance" chandelier, with amethyst, rock crystal, and colored crystal accents, $6,585; Schonbek (800/836-1892). **Far right:** Rock crystal candleholder, $900; Ruzzetti & Gow (212/327-4281).

lazuli inset in Karelian birch will set the trend for furniture as 'jewelry for the home,'" Cox says. It just so happens Theodore Alexander is offering precisely that design in its Russian Palaces Collection, which is based on pieces in the Hermitage and Pavlovsk Palace.

"As our homes increasingly become reflections of our own personality and taste, it's only fitting that we incorporate jewels into furniture we use and see every day," Cox muses.

Even more common stones are being used in new and interesting ways. Virginia-based designer Barry Dixon loves onyx for elegant countertops and floors. On walls, 3x5-foot sheets have few mortar lines, the better to reveal the natural veining. Crushed quartz or mica wall coverings by David Rockwell for Maya Romanoff dazzle, Dixon says, "but it's earthy, not flashy."

Texas designer Jan Showers likes to accessorize with her overscaled "Miles" lamp in honeycomb calcite and her icily glamorous satin spar "Simone" lamp. "It's like having a fabulous dress, but until you have the right jewelry, handbag, or shoes, it doesn't work."

Far left: Large piece of rose quartz; similar available from Mineral Hunters (214/752-8662); call for prices. **Lighting from left:** "Rock Crystal Accent Lamp," $1,990; Chelsea House (704/867-5926), trade only. "Grooved Rock Crystal Block Lamp," $2,505; Baker (800/592-2537).

quartz crystal facts

One of the most common of minerals, quartz may be transparent, translucent or opaque. Some of the more popular varieties are defined by their color—rose quartz, amethyst, smoky quartz, or the warm hues of golden citrine or cinnamon carnelian.

PHOTOGRAPHS: CHANDELIER, CANDLEHOLDER, BLOCK LAMP, ROSE QUARTZ, PETER KRUMHARDT

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Left and far left: "Patricia" selenite lamp, $1,980, and "Dawn" candleholders ($180); Tish Mills Studio B5B Collection for PierceMartin (800/334-8701), trade only. Rock crystal obelisks, from $2,500 a pair; Smith Grubbs (404/239-9206), trade only.

sexy **selenite**

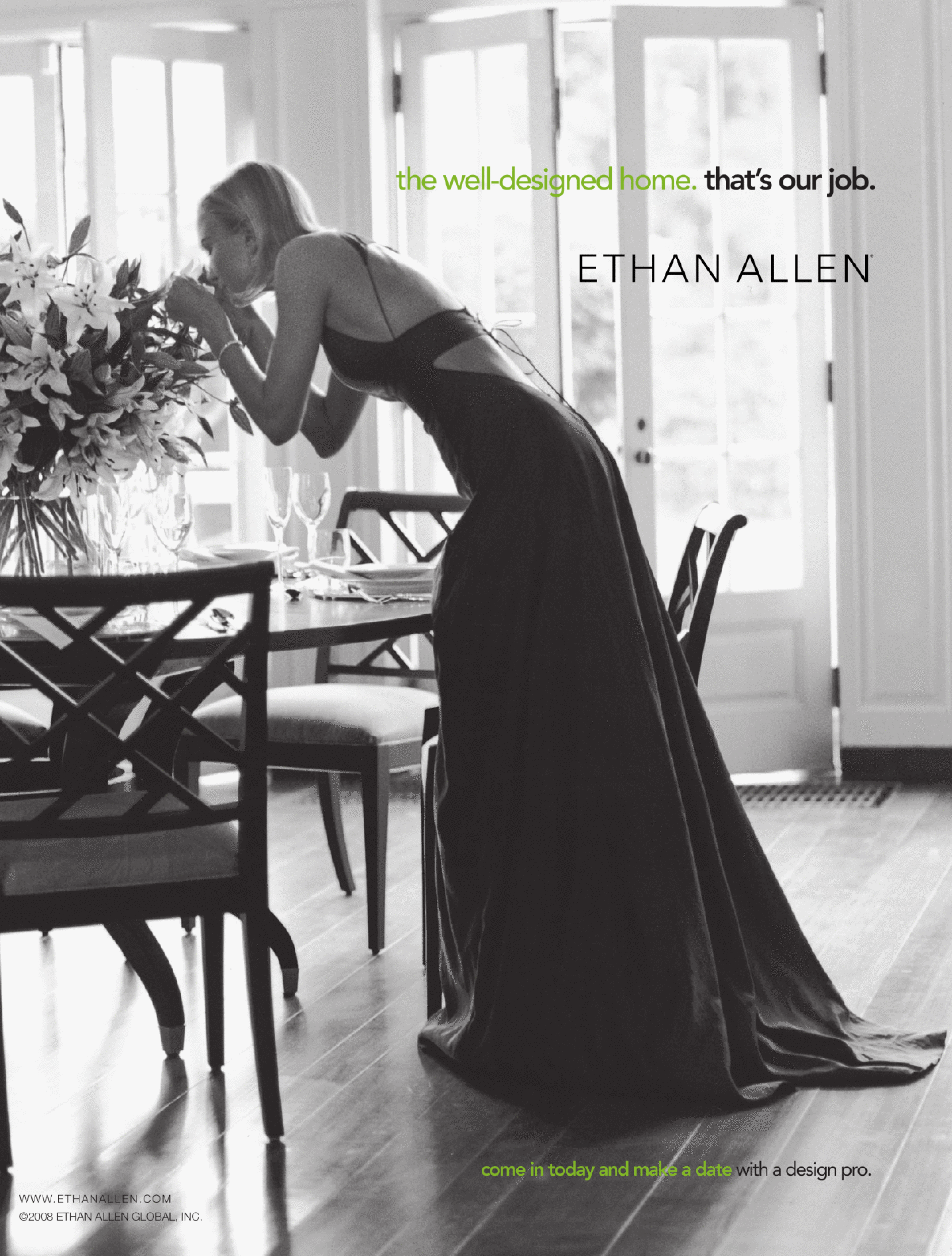
Selenite, with its peekaboo, now-you-see-through-it/now-you-don't translucence, is the negligee of minerals, making it a natural for a glam accent in the home. Don't make the mistake of thinking you'll dispose of its dust deposits with a dose of tap water, though. Essentially a salt, selenite dissolves in water, rendering its demise as sure as that of Lot's wife.

Right: Stone drawer pulls, from $40; Marjorie Skouras Design (323/469-3636). **Below:** Amethyst slice; similar available from Mineral Hunters; call for prices (214/[illegible]52-8662). **Left:** "Lotus" candleholders in rock crystal or amethyst, $200 each; Ruzzetti & Gow (212/327-4281).

PHOTOGRAPHS: "LOTUS" CANDLEHOLDERS, AMETHYST, PETER KRUMHARDT; LAMP, "DAWN" CANDLEHOLDERS, OBELISKS, ANTHONY MASTERSON

rock crystal IS CLEAR, COLORLESS QUARTZ

lead crystal IS GLASS WITH ADDED LEAD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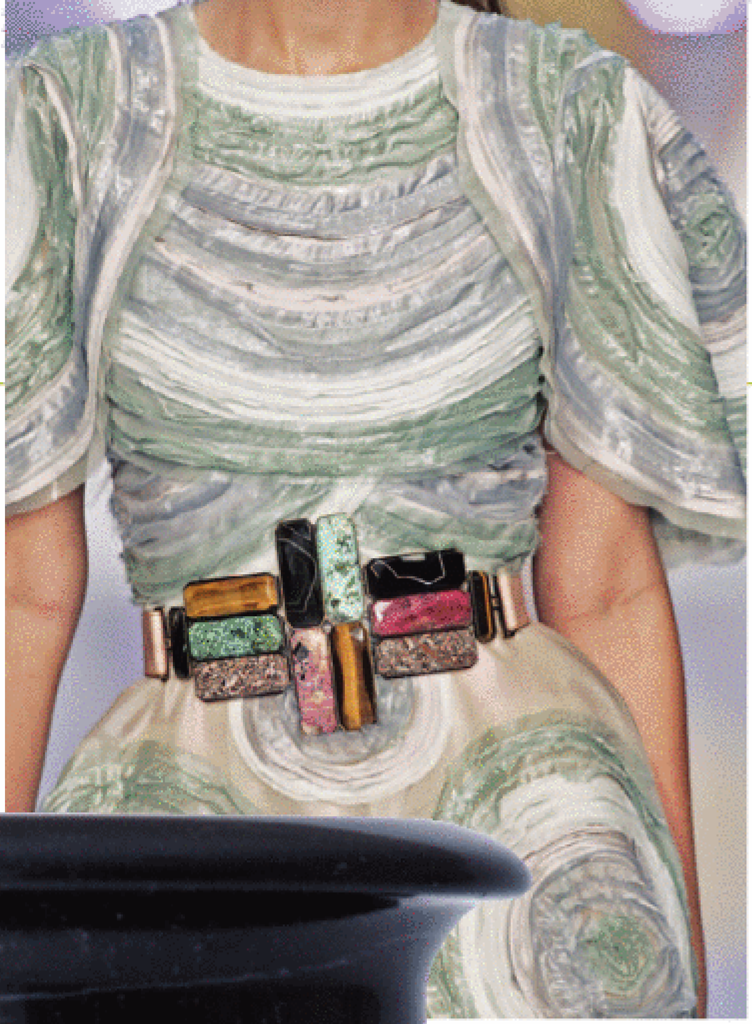

Above left: Fendi "Semiprecious Stone Mosaic Belt," $4,410; Fendi Boutiques (800/336-3469). **Above right:** Custom "Manhattan" chandelier in smoky topaz, from $15,000; Fuse Lighting through Thomas Lavin Inc. (310/278-2456), trade only.

THERE'S NOTHING MORE BEAUTIFUL THAN NATURE.

—DESIGNER JAN SHOWERS

Onyx vase; similar available from Mineral Hunters; call for prices (214/752-8662). **Right:** Jay Strongwater's "Sasha" turtle box in tigereye and jasper, $125 (jaystrongwater.com). Also at Neiman Marcus stores.

Above: "Parker" onyx bowls, Oly (775/336-2100), trade only. **Left:** Tigereye countertop, $22,050 a square foot; "Pyramid" faucets, $1,599, and basin, $2,155, in burnished platinum; Sherle Wagner International (212/758-3300).

PHOTOGRAPHS: VASE, TURTLE, ONYX BOWLS: PETER KRUMHARDT; BELT COURTESY OF FENDI; SINK AND BASIN SET COURTESY OF SHERLE WAGNER; CHANDELIER COURTESY OF FUSE LIGHTING

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Left: A favorite of Barack Obama, *Machine Shop* by Ellis Wilson hung in his Senate office. It hits the auction block at Swann Galleries October 7. **Below:** First Lady Laura Bush picked *The Builders* for the Green Room of the White House.

American masters

Museum-caliber art that's **still affordable**

In an overheated art market where kitsch and irony snatch all the prizes (think Damien Hirst's rotting sharks and cows), paintings and photographs by overlooked African-American artists invite contemplation and wider acclaim.

While technique and subject vary, auction houses and art fairs have grouped the works together to gain attention for art otherwise excluded from the market's current high tide.

Twentieth-century masters like Jacob Lawrence (1917–2000), Romare Bearden (1911–1988), and Elizabeth Catlett (b. 1915) are represented in most major museum collections, but only Lawrence recently shot past the million-dollar mark (a price that more than 300 20th-century artists command).

It was First Lady Laura Bush who gave the nod to buy Lawrence's *The Builders,* auctioned at Christie's last year. The privately funded White House Acquisition Trust forked over $2.5 million for the masterpiece, *above,* which now hangs in the Green Room of the White House. Until then, the record for Lawrence was $968,000. Most work, however, sells for far less. For example, a Catlett woodcut goes for about $2,000.

"Some of the low prices are due to lack of scholarship or information about the works," explains Nigel Freeman, the director of African-American fine art at Swann Galleries. "And many of the artists were not heavily exposed during their lifetime."

To discover new talent, visit the National Black Fine Art Show (blackfineartshow.com), where most work still sells for four figures.

—*Doris Athineos*

PHOTOGRAPHS: *MACHINE SHOP* COURTESY OF ASSOCIATED PRESS/ CHARLES DHARAPAK PHOTOGRAPHER/SWANN AUCTION GALLERIES; *THE BUILDERS* COURTESY OF CHRISTIE'S IMAGES LTD. 2008

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Celerie Kemble

a fabric collection drawn from life

If translation is an art, this line for Schumacher (fschumacher.com) could be a chef d'oeuvre. In her collection for the fabric firm, Celerie Kemble, *above,* interprets mica as a fluid chenille—dubbed "Glimmer"—that emits the glint of metal but drapes like a dream. The fretwork print of "Bleeker" echoes a grosgrain ribbon. "Conundrum," a tangle of Möbius strips, refers to architectural stonework. And "Hothouse Flowers," *above,* on Lanventure's Genna Chair? That's pure fun. Patterns and solids are meant to mix and match. "I think of the collection as a Swiss Army Knife," she says. "Lots of tools!" (Look for her book, *To Your Taste*, out next month.) ➤

Loro Piana

a fashion house dresses up the home

Cashmere, vicuña, and linen exude luxury in fashion—and in fashion brand Loro Piana's new Interiors collection, showcased at Mis en Scene (misenscene greenwich.com), Claire Maestroni's store in Greenwich, Connecticut. Customers can leaf through swatches while admiring vignettes of upholstered furniture. "It's like Henri Bendel for interiors," Maestroni says. Loro Piana's showroom (loropiana.com) at NYC's D&D Building opens this fall. —*Chloe Lieske*

High-Style Hues

Christopher Peacock joins the cadre of design gurus whose palettes include a line of paint to complement their distinctive visions. For more on paint, visit traditionalhome.com. —*Janice Currie*

"Bright Amethyst" Ralph Lauren

"Maroon" Christopher Peacock

"Fern Shoot" Martha Stewart

PHOTOGRAPHS: BEN RITTER; PAINT, PETER KRUMHARDT

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1

What would Kelly do with her new "Wood Drop" trim? Spice up the edge of a roman shade or give a slipper chair's skirt some kick.

2

Stop fretting about how you can make a matchstick shade look chic. Try two vertical rows of "Fretwork" wide tape for that elegant extra touch.

Kelly Wearstler Trims

details that make the difference

When will this brunette bombshell, *far left,* turn into a grande dame of decoration? Signs are that the time is near. After all, Kelly Wearstler's new collection of fabric and trims for Groundworks feels very grown-up. She has always used trim in graphic, modern ways. (No surprise; this is the woman who brought back Hollywood Regency style.) Her new line manifests an ever more sophisticated sense of color, with roots in fashion and her far-flung travels. "It's time to celebrate the details," she says. She does it with her usual flair, using wide tapes, beads, cording, and fringe in fresh ways. Here, we took her advice on how to do it right. The Kelly Wearstler Collection for Groundworks, through Lee Jofa (leejofa.com). ➤

3

You've got to draw the line somewhere. Why not do it down the center of a fun accent chair? We used "Vintage Link" to punch up Lee Jofa's "Carlton" chair clad in "Sand Strié."

4

Kelly cautions against too much fuss. Her Missoni-esque "Flair" strikes the right note.

5

Try fluffy brush fringe or bold wide tape—but not both!—to give pillows a distinctive custom-finished look. "Flair" tape on "Raked Linen" fabric; "Honeycomb" on "Sand Strié."

PHOTOGRAPHS: BEN RITTER; PORTRAIT, MARK EDWARD HARRIS

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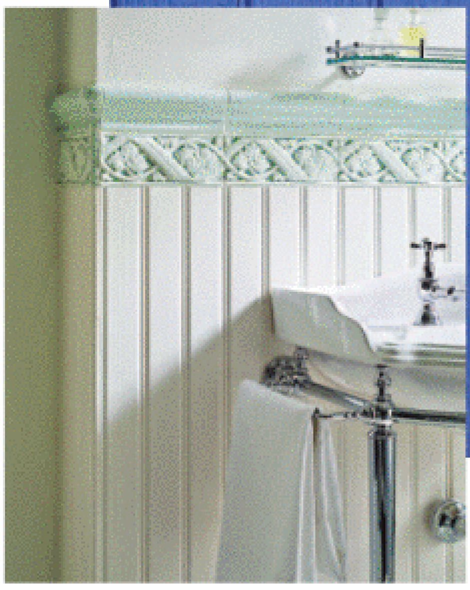
Michelle Kaufmann
eco-smart technology and classic design

Prefab designs tend toward the minimalist, but the principles driving the green movement transcend a single aesthetic. "The Smart Home: Green + Wired" exhibit at Chicago's Museum of Science and Industry (through January 4) features a 2,500-square-foot house designed by California architect Michelle Kaufmann, *left,* and built in the museum's backyard. Dubbed "mkSolaire," the house is a showcase for living responsibly, comfortably, and with the newest technology. "The way to achieve successful design is by using the latest materials but blending them with the principles of the past," Michelle says. An expansive skylight illuminates the three-level home and acts as a chimney, pulling heat up and out. A grass roof keeps the house cool in the summer and warm in the winter, while flexible solar roof panels produce most of the home's power. Most materials were sourced locally to reduce travel and environmental impact. (See the museum Web site, msichicago.org.) —*Laura Heller*

Update: **beadboard**
from humble origins to high style

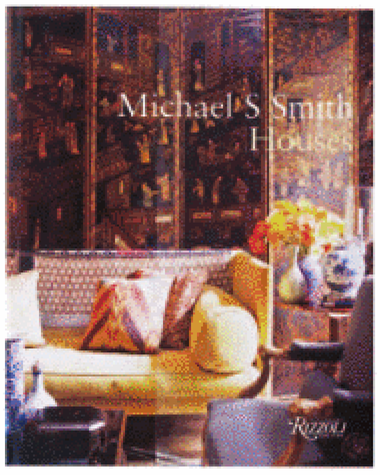
Popular in summerhouses and cottages—and easily found at local hardware stores—beadboard has modest country charm. But when this common paneling style is rendered in new materials, the effect can be unexpectedly sophisticated. In clean white ceramic, Hastings Tile & Bath's Boiserie Series elevates traditional wainscoting, while Cole & Son's trompe l'oeil wallpaper would inject a little humor into any powder room or hall. —*C.L.*



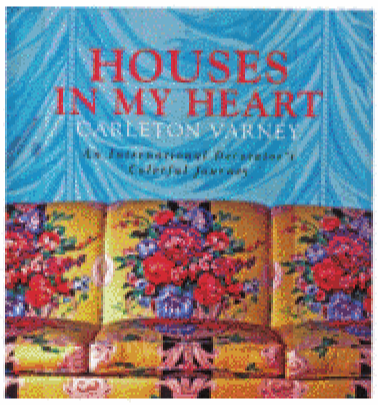
Sussex Boarding 65/4022, from Cole & Son's Richmond collection (cole-and-son.com). **Left:** Ceramic beadboard from Hastings Tile & Bath's Boiserie Series (hastingstilebath.com).

Jeffrey Bilhuber lays out his ways and means for designing interiors that satisfy even the most discerning clients in *Defining Luxury* (Rizzoli, $65), a testament to improving life via good taste and great style.

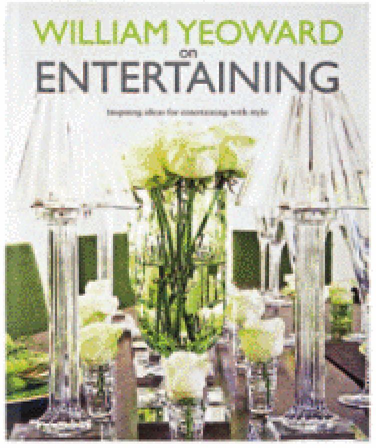
Darryl Carter In *The New Traditional* (Clarkson Potter, $45), this Washington, D.C.-based designer uses an easy-to-follow format that helps readers learn how to incorporate personal style into timeless design.



Michael S Smith leads by example in his second book, *Houses* (Rizzoli, $50). Along with client projects, he tells of finding and designing his own place in Bel Air, with practical advice and insight into the process.



Carleton Varney's *Houses in My Heart* (Pointed Leaf Press, $95) illustrates the designer's history as president of Dorothy Draper & Company and his work with Joan Crawford and Jimmy Carter.



William Yeoward For tips on how to execute delectable table settings, menus, and ambience—from a fantasy breakfast to the perfect wedding buffet—open *William Yeoward on Entertaining* (CICO Books, $40). —*C.L.*

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sicilian scents

A cornucopia of **fragrances at Ortigia**

Sicily's scents are sweet and sprightly. Now, they are wafting through London's Sloane Square.

This past October, Ilaria Balduino Sartori and Sue Townsend opened their jewel-box of a shop as a vivid showcase for Ortigia, the new Italian line of soaps, scents, creams, and candles that the two women had launched—mostly to friends and family—late the previous year. While this is their first stand-alone shop, more are in the works, and their fragrances are available internationally.

Ilaria, who lives in Florence with husband Count Giuseppe Balduino and their two young children, is a scion of one of Sicily's oldest families, so it's no wonder the collection pays homage to the region's rich history and tropical bounty.

Though she spent many years in Paris and New York, it was in "La Sicilia Orientale," the southwestern part of the island, known as "Ortigia" (hence the name), that Ilaria's first memories were formed. "In my vagabond life, the family house in Sicily was the one stable point," she says. "Every summer morning, I'd open the doors to the balcony outside my bedroom and just breathe in the same sweet smell of orange blossoms."

Zagara—orange blossom—was first in a range that includes Ambra Nera, a heady blend of vetiver, cedar, and patchouli, and no less alluring (if more familiar) scents such as lavender, bergamot, lime, and pomegranate.

Inspiration for the striking packaging comes from Sicilian tiles and textiles, which show the island's Greek and Spanish influences—from classical columns to baroque facades crumbling off of Catalan-Gothic buildings. But Ortigia's timeless roots are paired with the modern glamour of its owners' lives. Ilaria was an executive at luxury fashion house Emilio Pucci.

Sue was a founder of Crabtree & Evelyn and also helped launch Duchy Originals, a line of organic food.

So, why London for their first shop? Ilaria laughs: "They needed us!"

—*Sabine Rothman*

details Ortigia is located at 55 Sloane Square in London. Call 011-44-207-730-2826. In the United States, selections from the Ortigia line are available at Bergdorf Goodman, The Conran Shop, and small boutiques. For more information, visit ortigia-srl.com.

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if you knew suzy

The scoop on Suzy Hoodless

As an editor of both the British edition of *House & Garden* and of *Wallpaper,* a cutting-edge London-based design magazine, Suzy Hoodless spent the '90s reporting on creative folk plying their wares. Now the shoe is on the other foot.

Since going solo in 2000 as a design consultant—now working from a Holland Park studio and showroom painted black outside for drama—she has refined a signature style that blends fashion-forward furniture, comfortable classics, and a dash of daring.

She's apt to put a '70s wall sculpture over a chesterfield sofa, a set of antlers over a minimalist hearth. For an island getaway, Suzy placed red Thonet chairs and a Fortuny-style lamp with a chunky wooden dining table—and dressed traditional rattan furniture in bold, modern prints. "I always want something contemporary juxtaposed with something antique," she says. No wonder tastemakers like model Erin O'Connor have hired her to kit out their digs. Current projects include a chain of Italian restaurants, and she has also started to design products: a few pieces of furniture; accents; and (inevitably) wallpaper.

About a year ago, Suzy's little storefront caught the eye of Sir Peter Osborne of Osborne & Little, a fabric and wallpaper company known for tweaking traditional English style. He tapped her to create a collection. "We're good at exciting design," he explains. "And we quite like an injection of young blood." The result is a dazzling array of modern botanicals dubbed "Hothouse." The wallpaper patterns are big and bold with a dynamic sense of movement and deft use of color. "Jewel of Spring," an exuberant pattern of blowsy parrot tulips—Suzy's favorite flower—is dramatic enough for a nightclub in coral on a metallic ground. In pastels, it would make a little girl's bedroom a soothing oasis. "I'm really inspired by nature, which is dangerous because you can't beat it," she says. As is the case in many a hothouse, she comes pretty close. (suzyhoodless.com; 10 Clarendon Cross, London, 011-44-207-221-8844; osborneandlittle.com).

—Sabine Rothman

Top: Suzy and her wallpapers: left to right, "Arizona," "Jewel of Spring," "Kalinda," "Rosabella," "Foxglove;" all Osborne & Little. **Above:** An island dining room.

PHOTOGRAPHS: PORTRAIT, FRANK HERHOLDT; WALLPAER, PETER KRUMHARDT; DINING ROOM, ANNABEL ELSON

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BY SUSAN CABA   PRODUCED BY DORIS ATHINEOS

shedding light on lanterns

For centuries they've been **dispelling the dark**

Today, the golden glow of a lantern is so often used to set a mood—and we take the availability of light so much for granted—that it's easy to forget how dramatically such a prosaic item changed everyday life.

City streets became very much safer after dark. The business day stretched beyond sundown. The far reaches of the earth were opened to exploration. Even after the introduction of electricity in urban areas, rural America depended on powerful lanterns like the famous Coleman. Introduced in 1914 and still in use today, it cast bright light in a 100-yard circle.

"Darkness falls like a blow," wrote Admiral Richard Byrd in 1934 during the six months he spent alone in Antarctica. One of his few weapons against the dark was a kerosene lantern.

Beyond their practical benefits, lanterns became symbols of hope.

Shipping and railroad commerce was dependent, in part, on the signals of lanterns. As late as the Vietnam war, trenches were lit by hissing lanterns. Gold mines and coal mines were dependent on lantern light. Our very nation, according to poetic legend, was founded on the flicker of a lantern.

One, if by land and two, if by sea; And I on the opposite shore will be is Longfellow's iconic couplet about the signal to Charlestown patriots awaiting word of approaching British troops. Paul Revere himself wrote: "If the British went out by Water, we would shew two Lanthorns in the North Church Steeple; and if by Land one, as a signal."

Only one of those Revolutionary-era lanterns is known to still exist, displayed in the Concord Museum in Massachusetts. A typical mid-18th-century design, it may have been made in Boston, but it's just as likely that it was imported from Holland or England, says curator David Wood.

European lanterns—or at least the word for them, from Old French, Latin, and Greek words for lamp, torch, or light—date from 1300. Revere used "lanthorn," a later folk spelling probably based on the fact that some lanterns had translucent panels made of horn.

The common denominator of all lanterns was, and still is, their portability. Because they protected a flame from wind or rain, they made it possible to carry light outdoors. Besides horn, old lantern cases were variously made of perforated metal, mica, oiled paper, or, eventually, glass.

Lanterns were in common use by the 17th century, according to David Barquist, curator of American decorative arts at the Philadelphia Museum of Art. But they existed in one form or another as far back as the Etruscans.

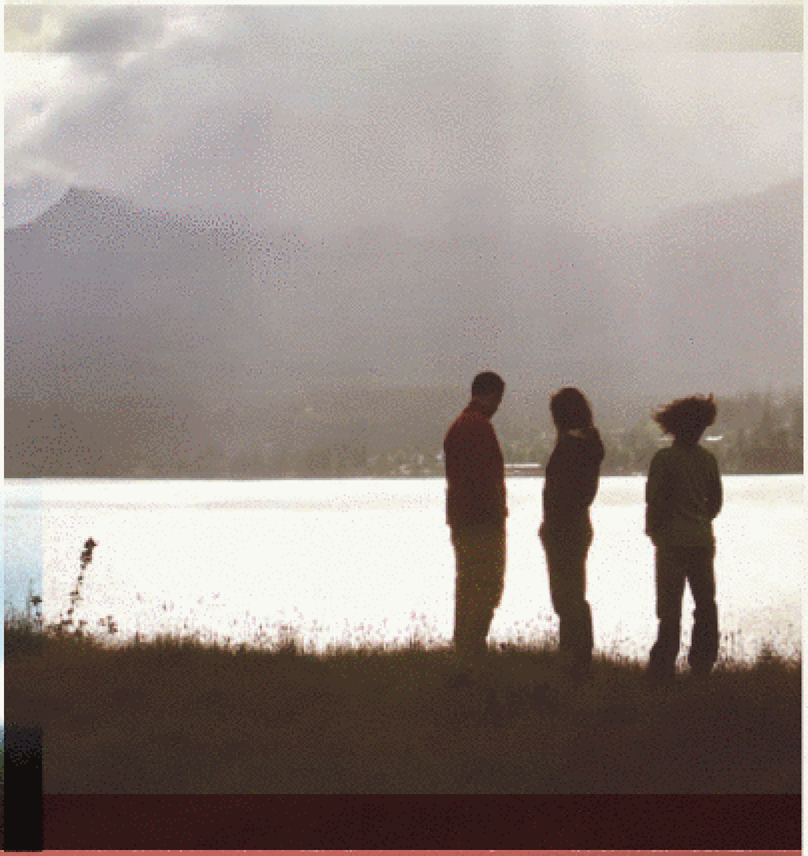
The Chinese were celebrating lantern festivals at least as early as the 6th century, and even up until the mid-20th century medical students in Shanghai rode bicycles equipped with kerosene lanterns to their classes. Old lanterns, with chipped paint or missing globes, may seem nothing more than dusty relics tucked away in basements and attics, redolent of old kerosene and fond memories of childhood campsites and visits to Grandma's farm.

Until, of course, the lights go out. ➤

The original tin lantern that flashed from the belfry of Boston's Old North Church on the night of Paul Revere's ride, April 18, 1775.

Far right: With a nod to '40s French style, award-winning designer Jonathan Browning offers a polished bronze beauty "Lorient Sconce" (jonathanbrowninginc.com).

PHOTOGRAPH: TIN LANTERN COURTESY OF CONCORD MUSEUM COLLECTION



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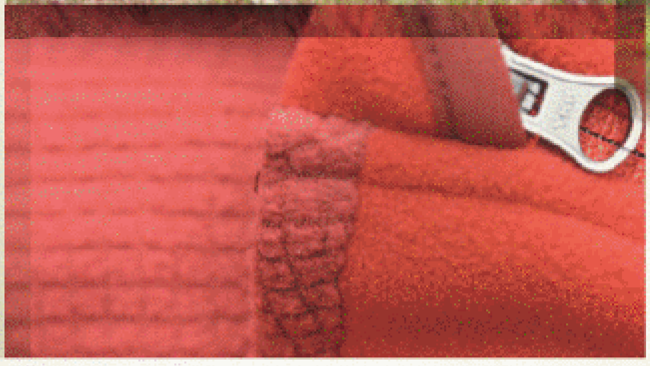

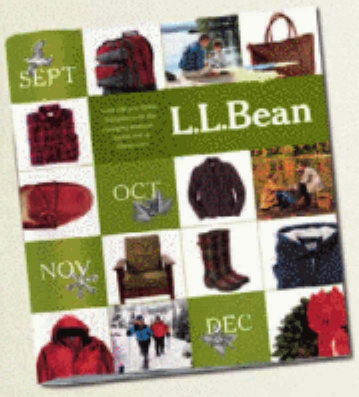

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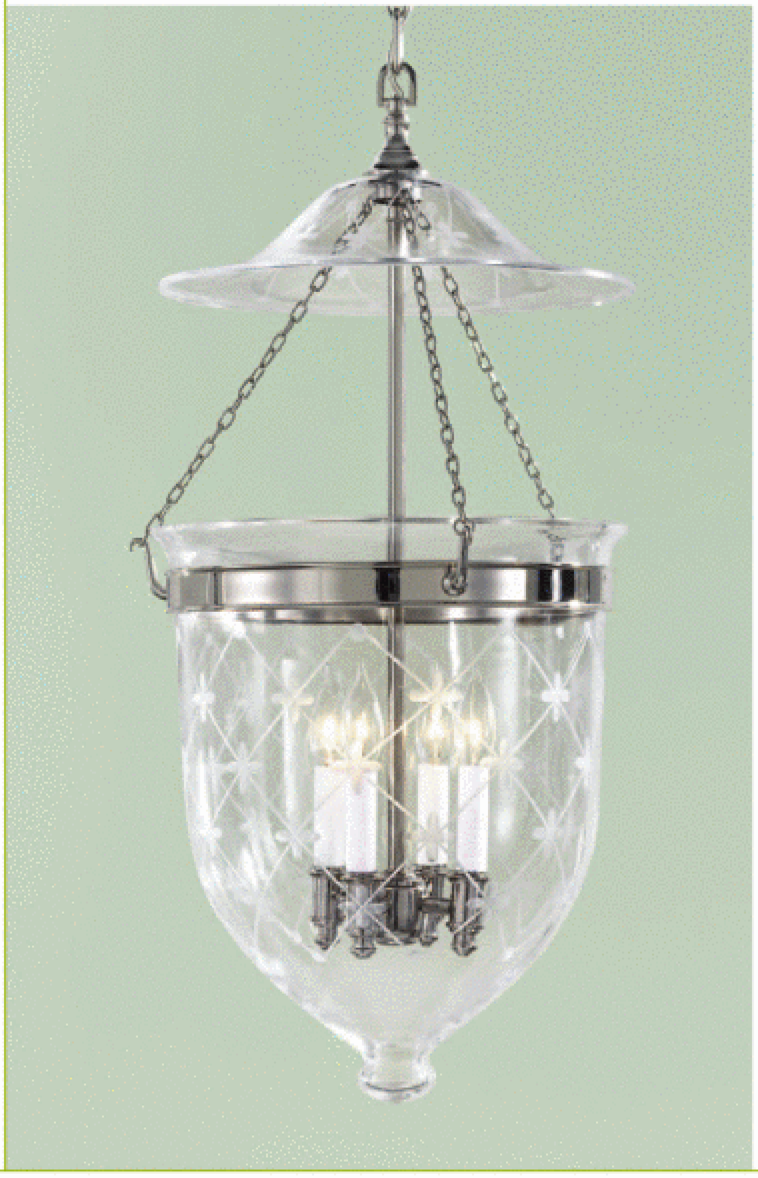
My lantern burns serene and white, An unexhausted cup of day.

—FROM *LOVE'S LANTERN* BY JOYCE KILMER

Above: "Lincoln Globe Lantern," Vaughan's three-light bell-jar lantern with bronze hardware (vaughandesigns.com).
Below: Martha Stewart's "Conservatory Chandelier," a hand-blown bell-jar lantern with an engraved lattice design and polished nickel hardware (feiss.com/martha-stewart-lighting.htm).



Above: A new lantern made of an ancient Chinese alloy—paktong—by Paris designer Matali Crasset for Meta (madebymeta.com).
Top and left: Olive-colored "Louise" lanterns and nickel "Symi" lanterns, by Casa Midy (Kara Mann Showroom, 312/893-7590).

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BY KRISSA ROSSBUND

statements of style

Just as a theater's heavy curtains are raised to reveal an opening scene, a showhouse with rich architecture sets the stage for good design. Check out this year's bests in show—a trio of beauties that use architectural adornments as the backdrop for delight. ➤

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Eileen Boyd

Mansions & Millionaires

Mill Neck, Long Island

If finding a room with interesting architecture is half the battle of exceptional design, then Eileen Boyd has won this one. Known for her brilliance in creating graphic color schemes and geometric furniture arrangements that paradoxically have soft edges, Eileen turned this octagonal living room of a Long Island Tudor Revival home from white, traditional, and predictable to handsome, current, and fashionable.

An unexpected Gustavian gray milk paint applied to the paneling and moldings creates a quiet envelope for a mélange of modern furnishings punctuated with exclamation points of saturated taxicab yellow. "I wanted to unify all of the paneling and moldings with one color so they wouldn't compete against each other," explains Eileen. "I relate color to music, and on their own, neither the gray nor the yellow works for me. But together, they are harmonious and complement each other perfectly."

Centered on the room's multi-paned windows, the seating area is a lesson in balance. A raw linen sofa with accent pillows in stone, yellow, and a bright, luminous blue captures the main focus. Flanking each side of the sofa, venerable tufted-back ➤

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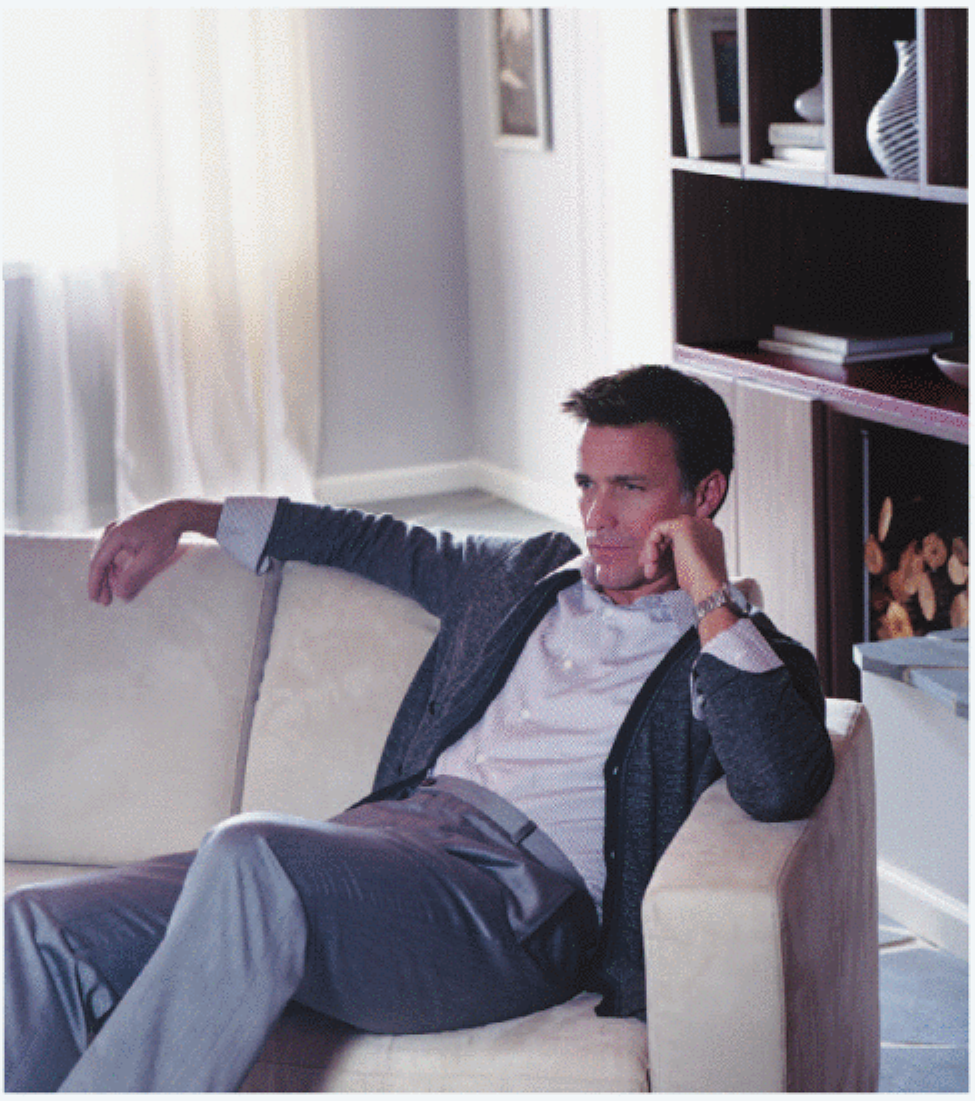

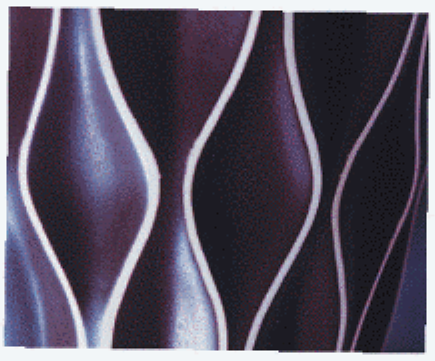

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Eileen Boyd

Once they have launched their careers, many creative types stretch far beyond what they learned in school. But for Long Island-based Eileen Boyd, the fundamental principles she absorbed as a student at Parsons School of Design in Manhattan help her create a look that is striking and uniquely her own. "I like the recipes in geometry, which take me back to my college roots, where there are always procedures," says Eileen. "The basics always work for me."

chairs are given a contemporary lift with yellow fabric and black frames. To blur the edges of grids on the paneling and windows, elegant drapery panels in a gray-and-white burnout floral pattern cascade from moldings to the floor. A width of yellow grosgrain ribbon trimming the edges of each panel unites the other jolts of yellow. The ribbon is pierced with silver nail heads that give the draperies a controlled bit of metallic shine.

To make the room a multi-task area, a glass-and-stainless-steel desk reads modern, while a vintage French cane-backed chair contributes soul and a suggestion of history. A pair of matching faux-crocodile upholstered ottomans provide additional seating. A chaise in a natural tone is enlivened by a sunny piece of artwork painted by Eileen herself as a solution when she couldn't find another piece that was the right scale and color for the wall. ➤

Produced by Bonnie Maharam Photographs by Bruce Buck

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theatrical

Geoff De Sousa

San Francisco Showhouse

San Francisco, California

Wild horses wouldn't have dragged designer Geoff De Sousa and his assistant, Sarah Puls, from this challenging project, but the pair did draw inspiration from the steeds. The design duo transformed the ballroom of a grand 1890s San Francisco manse into an elegant living room for a modern-day family. Using a mix of opulent textiles, antiques, contemporary furnishings, and an eye-catching reverse-glass painting of galloping horses, they created a luxurious space that's comfortable for both everyday living and formal entertaining.

The handsome palette features an unusual combination of navy blue and rust, selected to give warmth to the north-facing room. The dark scheme mellows the architecture of what Geoff says was formerly "one hard, white box." Paper-backed silk fabric and heavy cornices applied to the walls also soften the room, as does crown molding painted a coordinating shade of navy that marries the walls to the ceiling. Three sets of French doors soaring close to ceiling height provide the perfect show-case for elaborate window dressings—pinch-pleated panels of wool appliquéd in velvet and blanket-stitched in cream—that ➤

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hang from cornices designed to mimic original woodwork. To make the preexisting tall mirrors on the French-door wall look aged, a decorative artist gave them a gold-bronze rub.

Because the onetime ballroom has generous square footage, the designers broke the space into two intimate areas by placing a modern hammered metal library table in the middle to set parameters. Against the wall of French doors, a sofa in rust-colored mohair anchors a formal grouping that includes symmetrical pairs of bentwood chairs, tufted black-vinyl chairs, faux-bamboo side tables, and table lamps with leather-wrapped bases. At the opposite end of the room, the color scheme reverses in a more casual setting which features a blue sofa, mismatched leather chairs, and a low bench where stacks of books reside. Matching modern chandeliers light and unite each area.

"The best way to build a room with personality is by mixing old with new to achieve a 'collected over time' appearance," says Geoff. "Many of the pieces I use in my rooms are not old, but they have mystery and a story to them." ➤

Produced by Heather Lobdell   Photographs by James Carrière

Geoff De Sousa

Designer Geoff De Sousa approaches rooms as if they were sculpture gardens, featuring interesting shapes that work with the other players to create a dramatic look. "I prefer furnishings and accessories that are sculptural—with their own personalities so they can stand on their own."

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Keith Baltimore

Mansions & Millionaires
Lloyd Neck, Long Island

To interior designers, an empty room is a laboratory for testing great design. For Keith Baltimore, interesting furniture ensembles and a modern approach solved the dilemma posed by the cavernous space of a traditional living room with classic architecture. "Scale is important in every room but must be played with especially carefully in a large space," says Keith. "There were tricks I used in this space to make a statement about geometry and scale."

To ensure the picturesque views through the windows wouldn't be obstructed, Keith picked tailored furniture with low backs for the large space. Three matching 90-inch-long sofas upholstered in natural-colored linen and piped in contrasting chocolate brown play off the dramatic red sateen accent at the bottom of the drapery panels. Furniture ensembles similar in scale and style but incorporating different shapes are grouped at either end of the room: A pair of chaise longues in linen fabric that matches the sofa rest on either side of a long marble-topped coffee table. Both furniture arrangements are defined by textural sisal rugs, one positioned on the diagonal. ➤

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Keith Baltimore

There are plenty of opportunities for bold surprises in a room, but designer Keith Baltimore prefers to create interest with a twist on subtle, classic details. "With the large scale of this room, oversized furnishings to fill the space would have been expected," says Keith. "Instead, I played with the lines of the fabric and kept the furniture simple so the fabric could get the attention."

Beyond the exaggerated drapery hems, injections of red pop up throughout the room, tying elements together. Atop the intricately molded fireplace mantel, a row of silver mercury glass vases containing small bunches of red roses are simple in concept but deep in graphic impact. A small round mirror backed by a starburst-studded grid frame and a pair of tall silver floor lamps enhance the sparkle of the glass vases. A bird sculpture in ruby alights in front of the fireplace, and plates of the same deep shade hang totem-style between windows. Near the door frame, two side chairs with delicate carving on their backs flank a Chinese-inspired stainless console table base where a painted black wood box rests.

"The repeated red forms give the idea of rhythm and motion," explains Keith. "Especially with a large room, you want people to get constant reminders of what the entire space is about all the way through."

Produced by Bonnie Maharam   Photographs by Bruce Buck

For more information, see sources on page 210

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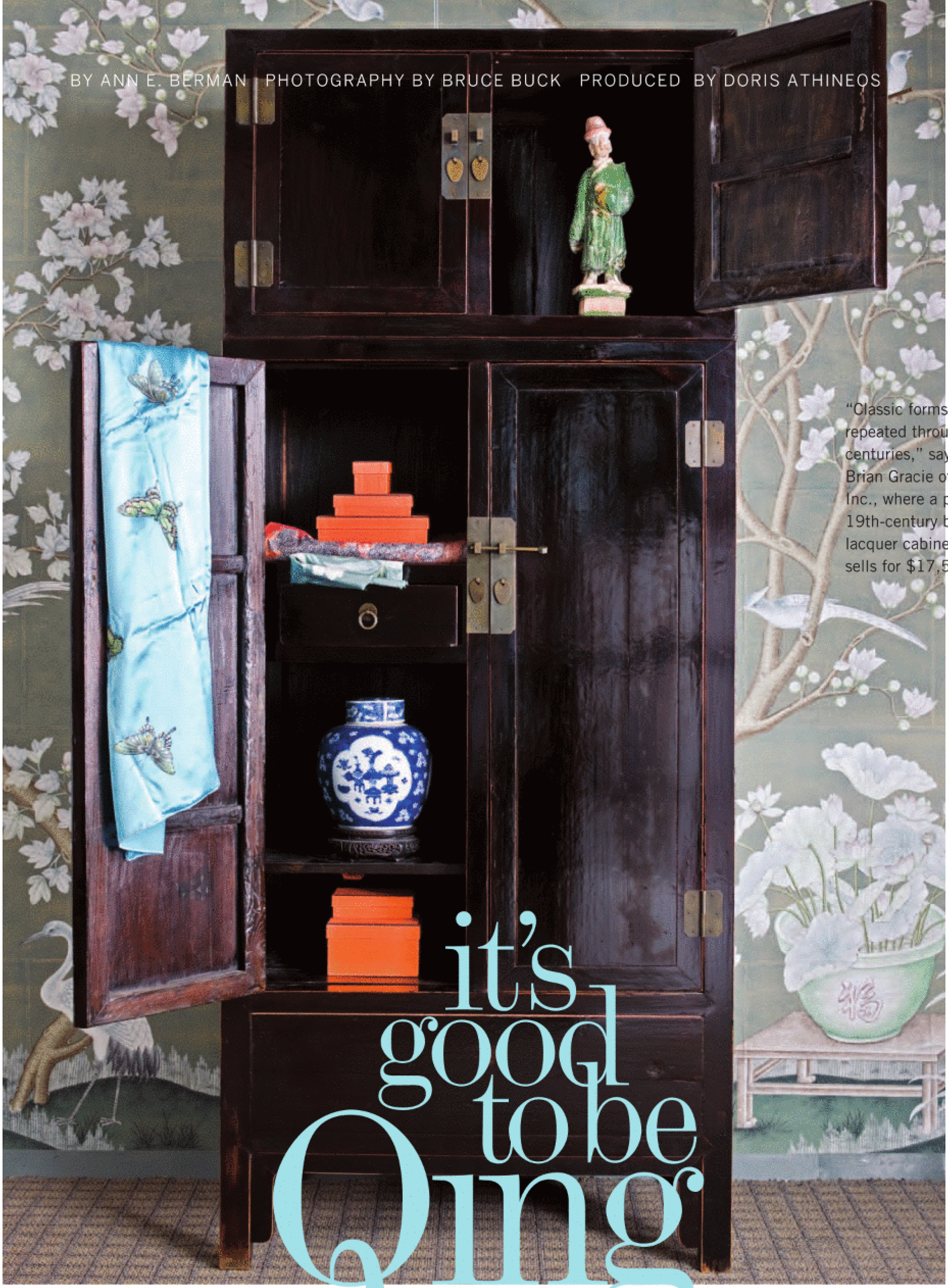

"Classic forms were repeated through the centuries," says chairman Brian Gracie of Gracie Inc., where a pair of 19th-century black-lacquer cabinets (left) sells for $17,500.

it's good to be Qing

CLASSICAL QING FURNITURE IS **PRIZED FOR ITS DESIGN,** NOT AGE

The East isn't quite so mysterious these days. Seems Western collectors are connoisseurs of everything from Imperial porcelain and lacquer to cutting-edge Chinese contemporary art. Yet one slice of China's rich aesthetic history remains uncharted territory: the furniture produced in the last century of the Qing (pronounced *ching*) dynasty (1644–1911). These pieces boast the same elegant lines and craftsmanship as their famous Ming predecessors, but their 19th-century origins have kept them off the radar screens of collectors. Now with Ming pieces priced out of sight, savvy buyers are exploring a new world of Chinese furniture where beautiful, high-quality pieces are still available for less than $10,000. ➤

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Top left: One of a pair of elm chairs valued for its design, not its wood. **Top right:** A pair of demilune tables with a fretwork base. **Above:** This red-lacquer altar table sells for $3,200 at Manhattan's Han Horse gallery. Exotic woods like huanghuali were reserved for the court, while elm, pine, and camphor were used for most furniture—but construction techniques were the same.

BARGAIN **HUNTING**

Travelers to China will see quantities of late Qing furniture at temptingly low prices, but caveat emptor. Study construction carefully before you hop that flight to Beijing. What an American buyer calls a forgery, a Chinese seller calls repairs. "Americans always want to bring something home from their trips, and because they see something cheap, they think they are getting a bargain," collector Robert Piccus observes. "But you won't end up with a bargain unless you know what you are doing." And unless shipping by the container-load, exportation from China isn't economical. "It costs more to ship one piece than to buy it," says Mark Albrych of Zaar Antiques.

IT DON'T MEAN A THING IF IT'S SONG, MING, OR QING

If a courtier from the Song dynasty (960–1279) happened to come back to life 600 or 700 years later, he would have felt right at home. The furniture all around him—horseshoe- and square-back chairs, flat couch beds, recessed-leg tables with horse's-hoof feet, all constructed like a jigsaw puzzle without nails or glue—would have changed little since his own time. While Western furnituremakers veered from Chippendale to Art Deco in less than two centuries, Chinese artisans (always working anonymously, according to the dictates of Chinese culture) used the same cluster of spare, functional forms over a period of more than 1,000 years. These creations reached their apogee during the Ming (1386–1644) and early Qing dynasties, when elegantly simple pieces showcasing the grain of rare, imported hardwoods like zitan and huanghuali were created for use by the emperor and high court officials.

By the end of the Qing dynasty, the emperor still ruled, but his court was no longer the only game in town. A rising merchant class, made rich by trade with the West, was building impressive houses and commissioning furniture by the cartload. Since the supply of rare hardwoods was dwindling and available woods like walnut, cypress, elm, and pine were not as beautifully grained, 19th-century furnituremakers covered them up with shiny finishes concocted from tree sap (lacquer) and tinted with iron, oxblood, or red cinnabar powder to produce black, maroon, or red hues. Provinces developed local styles, rural craftsmen ➤

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Top left: An altar table at Gracie Inc. is made of jichimu, known as "chicken-wing" wood because of its feathery grain pattern. **Above:** Camphor document boxes with fetching beauty marks. "When you open the box, out comes a great scent," says dealer Andrea McCormick. **Below:** One of a pair of red lacquer bamboo armchairs for $1,600 each at the Han Horse gallery.

created quirky folk pieces, and contact with the West produced innovations like drawers in tables.

Yet many things remained unchanged. Most artisans continued to be guided by the spare, linear Ming aesthetic, and the level of craftsmanship remained high.

But in the chaos of the 20th century, a millennium of traditional Chinese furnituremaking came to a crashing halt. The last Chinese emperor was overthrown in 1911. Nationalists and Communists battled it out in the early 1930s, and in the 1960s and '70s, Mao's Cultural Revolution banned anything that smacked of the "old" China and swept much of it into government warehouses. When the country stabilized at the end of the century, sizable stocks of late Qing furniture remained unwanted, eschewed by the population as worthless relics of an unhappy past.

Westerners, however, had no such associations. When China opened its doors to international commerce in the 1990s, European and American dealers quickly spotted late Qing's clean lines, quality craftsmanship, and weathered lacquer finishes. "It was such a great opportunity," remembers Douglas Van Tress of Chicago's Golden Triangle Gallery (goldentriangle.biz). "We suddenly had a chance to rummage through the attic of one of the greatest civilizations the world has ever known."

CHEAP, CHIC LATE QING PLAYS WELL WITH OTHERS

And just in time. Since the 1990s, Ming furniture has been frustratingly thin on the ground—and very expensive. (Christie's sold a 16th-century huanghuali horseshoe-back folding armchair in October 2001 for $424,000.) Qing has the age, ➤

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Left: Elm-softwood side table set with a veined marble top sells for $4,800 at Gracie. **Below:** One of a pair of 19th-century red-lacquer side cabinets at the Han Horse. Collectors prize Chinese scholar objects, such as the trunk-like brush pot (with brushes) below. "It's very tactile," says dealer McCormick. "You want to touch it."

quality, and aesthetic that buyers crave, and is still so available that prices remain temptingly low.

Take the large, black lacquer five-drawer side table at New York's Han Horse gallery (thehanhorse.com). With its clean geometry and perfect proportions, it's the Chinese answer to the Federal sideboard—at just $4,500. At Shen's Gallery in Santa Cruz, California (shensgallery.com), a pair of official-style armchairs—elegant sculpture that you can sit on—with carved panels of rare hongmu hardwood can be yours for $5,500. Also for natural wood fans, a wax finish shows off the tight grain and skillful construction of an elm cabinet/armoire for $3,125 at Antiques by Zaar in New Gloucester, Maine (antiquesbyzaar.com). A 7-foot-long weathered black lacquer altar table looks wonderful behind the sofa, at just $2,450 (at Bjòrling & Grant in Minneapolis; bjorlinggrant.com). Says Han Horse owner Andrea McCormick, "People are always asking me why this furniture is so cheap."

There is no question about its appeal or versatility. "The elegant simplicity of late Qing works in any kind of interior, from ultra-traditional to very modern," says McCormick. And these forms really function. "People use a big sideboard or pair of cabinets in the dining room," says Douglas Van Tress. "Small cabinets become bedside tables, and altar tables are wonderful for entries and halls. Daybeds are the perfect height for coffee tables, and *kang* tables (unusually low because they sat on raised platforms, or kangs, in the Chinese house) work well at the end of the bed." No wonder interior designers like Charlotte Moss, Joanne de Guardiola, and Eric Cohler—all frequent Han Horse clients—are hooked.

DECORATIVE TODAY, DESIRABLE TOMORROW

But decorators aren't the only group eyeing late Qing furniture. Collectors, too, are jumping on the bandwagon. Robert Piccus, a San Francisco businessman who lived for many years in Hong Kong, sold his collection of Ming furniture in the late ➤

BORN YESTERDAY

The Chinese have always been master copyists, and some pieces labeled "late Qing" were made in late 2007. How can you spot a ringer? "Almost all new pieces are made of pine," says dealer Ian Grant, "and have a suspiciously even 'patina.'" Forgers artificially ding and dent their fakes; sometimes they even bury them for a spell to create an instant aged look. "A real Qing piece will have a plausible pattern of wear," says gallery owner Douglas Van Tress. "You are looking for softened corners, worn chair seats, feet with the surface worn away from frequent floor washings."

Other pieces aren't entirely fake but aren't original either. Chinese copyists start with a "wreck" (like a table missing two legs or a cabinet missing its doors) and rejigger it, adding some new wood. To spot a hybrid, "Check around and underneath the piece for fresh cuts," suggests Grant, "and make sure that it is made entirely of the same kind of wood." In all cases, a lacquer finish in any color except maroon, red, or black isn't original. And if you spot glue or nails in the construction, run.

Left: For the country's largest collection of early Chinese furniture, visit the Nelson-Atkins Museum of Art in Kansas City, where this huanghuali horseshoe armchair is displayed. A pair of 19th-century elm horseshoe chairs sells for $5,000 at the Han Horse.

PHOTOGRAPH: CHAIR COURTESY OF THE NELSON-ATKINS MUSEUM OF ART

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WHERE TO **SEE IT**

While most museums do not yet display much late Qing furniture, there is a fortunate exception. Visitors to the Peabody Essex Museum in Salem, Massachusetts, can see more than 40 pieces—in situ. In 2003, the museum purchased Yin Yu Tang, a merchant's house that had stood in a rural village in southeastern China for more than 200 years, and relocated it—house, furnishings, and all—to Salem. There, viewers can see late Qing beds, chairs, stools, tables, cabinets, and other examples arranged as they would have been by the Chinese family that lived there until the 1980s. For information, visit pem.org.

READ **ALL ABOUT IT**

For a useful introduction to the market, check out *Chinese Country Antiques* and *Old China/New Style: Antique Furniture & Accessories 1780–1930,* both by Andrea and Lynde McCormick. For scholarly background material, read "Friends of the House: Furniture from China's Towns and Villages" by Nancy Berliner and Sarah Handler, an exhibition catalog published by the Peabody Essex Museum in 1995.

fyi: THE ELEGANT SIMPLICITY OF LATE QING WORKS IN ANY KIND OF INTERIOR.
—GALLERY OWNER ANDREA McCORMICK

1990s and is now buying 18th- and 19th-century Chinese pieces. "As earlier material disappears, people look for alternatives," says Piccus, "and what was previously ignored becomes more interesting." Piccus is very selective, choosing well-made late Qing examples rendered in the spare Ming style. Such pieces, experts agree, the kind that could have been made in 1670 instead of 1870, are likely to appreciate in value most quickly.

It's not hard to spot a winner. "Choose pieces with clean, linear lines, rather than those with superfluous ornamentation," counsels Ian Grant of Bjôrling & Grant. And pay attention to construction. "Look for good, honest joinery," suggests Van Tress. "Choose tables with single-slab tops," he says. "If there are old wedges in the joints—the traditional way of keeping joints tight—that's another good sign." And keep your eye out for the rare, unusual piece; charming folk pieces from the provinces or others with one-of-a-kind elements are increasingly valued in the marketplace. A large square table with an inlaid stone top incised with black calligraphy is one of the few dated pieces of late Qing furniture that April Shen has ever seen. An emperor reign mark on the underside pegs it at 1881. Shen's Gallery price? $48,000.

Buyers of late Qing tend to be tolerant of furniture in imperfect condition. These pieces are nearly a century old and were often knocked about before export, so damage is inevitable and restoration often necessary. Still, less is more. "You want to clean and care for the furniture," say Piccus, "but not transform it. You should respect the patina." Stripped or relacquered furniture works best for decorators. Collectors want to see a piece's history reflected in its finish. ■

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BY KRISSA ROSSBUND
PHOTOGRAPHY BY AIMEE HERRING

FASHION, FLAIR, AND GOOD TASTE—**THE DNA OF CAROLYNE ROEHM**

Some things are just meant to be. And although style maven Carolyne Roehm's career break may have been when she was hired as assistant to fashion icon Oscar de la Renta shortly out of college, her introduction to great celebrations dates back to her childhood. "My grandmother loved to set a beautiful table and decorate a lovely room, so I was exposed early," says Carolyne, a celebrated fashion designer and an author who has penned a host of books on subjects ranging from gift wrapping to setting tables to gardening.

"In ninth grade, I organized my first social event, a high school dance, and from then on, I was nominated to decorate for dances, proms, and later to orchestrate social events for my sorority." ➤

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Below: Carolyne turned to Spode's circa-1810 "Greek" dinnerware in rust and brown to coordinate with her apartment's palette. Similar pieces may be found at Replacements (replacements.com).

get the look

For her table arrangements, Carolyne Roehm takes an orderly approach that yields dramatic and stunning results.

- Details matter. "Setting a table is like theater," says Carolyne. "All of the little details are stage props that contribute to the overall fantasy of the occasion."
- Regardless of the site—a proper dining room or a casual backyard—the setting need not be formal to be polished. "Execute all of the elements, but with different materials," she advises. At her country house, she incorporates cotton instead of velvet, sunflowers instead of hydrangeas, and colored glassware instead of crystal.

Now her tables incorporate pretties much finer than crepe paper and balloons, but Carolyne's methodology remains the same. Realtors tout location as the most significant part of a land transaction, and so does Carolyne when it comes to crafting a theme for a memorable event. After determining where the party is to be held, she creates a plan of action to enhance the space with decoration. An avid fan of gardening and the luscious hues it produces, she embraces all colors, and stores a library of go-to palettes that she's found to work successfully for her entertaining purposes.

For a table set in the confines of her handsome Upper East Side apartment in Manhattan, Carolyne created an intimate and formal setting that plays up the sophisticated chocolate-browns and oranges of her grand two-story living room, appointed with furnishings and decoration from the 18th ➤

Left to right: Fluted crystal stemware with gold rims give just enough of a contemporary edge to the antique dinnerware. ■ Carolyne had the classic antique flatware pattern "Kings" reproduced in gold. ■ An 18th-century grand piano with gold embellishments is a magnificent instrument used to entertain Carolyne's guests.

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century. "Orange and brown are urbane, current, and appropriate for a serious setting," explains Carolyne. "In the city, I wanted mature colors that were comfortable and appealing to both men and women."

Circa-1810 English dinnerware is rich in design. Placed against pristine white linens, it offers pleasing contrast to chocolate-colored velveteen walls that stand out against classic white pilasters. The fluted pilasters also provide inspiration for other wares at the table—fluted and gold-rimmed crystal stemware, a pierced porcelain centerpiece holding a striking bunch of fuchsia orchids, and fluted black candles held erect by marble-and-gold candlesticks.

Individual decanters allow guests to pour their own wine. Flatware and miniature salt cellars enhance the regal gold touches on gilded frames and furniture ornamentation glowing throughout the elegant space. ■

Details count: Carolyne prefers traditional stationery with hand-lettered calligraphy, but for less pedigreed situations she gets creative with computer design programs to customize invitations, placecards, and favors. For this gathering, she printed an invitation in the event's distinctive coffee color and presented it in a coordinating envelope with a fleur-de-lis pattern. Double-faced orange satin ribbon is used for the invitations and tied around miniature favor boxes set atop a silver tray for guests.

WHAT A **PAIR**

Her residences may vary in geography and terrain—she has homes in Manhattan, Connecticut, and Aspen—but there is one style element Carolyne Roehm never leaves behind—a blue-and-white color scheme. The beloved duo struck a chord with Carolyne when she decorated her first New York apartment in the '70s, and it has now inspired her new book, *A Passion for Blue & White* (Broadway Books; $60). "Blue and white's best example is in nature—that never-ending bright sky with big fluffy clouds," Carolyne says. "And it's friendly and available. From precious high-end examples of porcelain to good-looking and inexpensive reproductions, it has something for everyone."

A Passion for Blue and White will be in bookstores in November.

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BY DORIS ATHINEOS PHOTOGRAPHY BY BRUCE BUCK PRODUCED BY LEIGH KENO AND LESLIE KENO

heavyweight winners

LEIGH AND LESLIE KENO **WEIGH IN ON COLLECTING** MILL WEIGHTS

After an Indian chief weather vane hit $5.8 million at Sotheby's last year, many folk-art fans didn't know which way to turn. Blown away by the potent price, they began searching for a new old thing.

Windmill weights are what they found. Windmill what? Mill weights were used to counterbalance the weight of a windmill wheel from the 1880s through the 1920s. When farmers and ranchers converted to electricity, they removed the weights from their sky-high pedestal and propped them in the garden, where they were often jazzed up with paint.

Today, mill weights are prized for their folk-artsy qualities—bold shapes (from farm animals to heavenly bodies), strong colors, and weathered surfaces. "They have a great sculptural quality," enthuses Leslie Keno as he goes eye to eye with ➤

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This cast-iron weight has the name of the pumping mill, "HUMMER," and casting mark, "E 184," in raised type. Its 1920 list price? $1. But such folksy fowl go for about $800 to $1,200 today. Find them for less at farm auctions and estate sales.

Bottom: The Elgin pump company stopped production of the squirrel after farmers rejected the rodent. This one sold for $2,500 at Northeast Auctions in 2005.

animal lovers

Leslie (left) and Leigh Keno go for the weathered, worn look and traces of old paint. "Surface counts big-time," explains Leigh.

where to begin

What to read:

- *Windmill Weights* by Milton Simpson (Milton Simpson Design; 1985)

Where to see:

- American Folk Art Museum New York, New York (folkartmuseum.org)
- American Wind Power Center and Museum Lubbock, Texas (windmill.com)

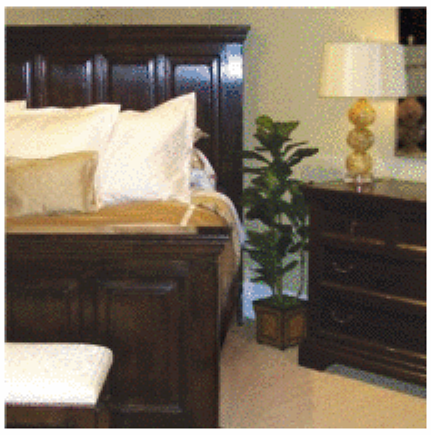
Where to shop:

- Northeast Auctions Portsmouth, New Hampshire (northeastauctions.com)
- Wilson Folk Art West Chester, Pennsylvania (wilsonfolkart.com)
- Judith and James Milne New York, New York (judymilne.com)

an 18-inch-high brown bull that weighs in at about 40 pounds (the larger the wheel, the heavier the weight). Brother Leigh chimes in: "The strong, clean lines look good in any space, whether a prewar apartment or a country house." Leigh runs his fingers over a worn, beat-up rooster as if petting a dog. "They were used outdoors so you want to see a crusty surface and some old paint."

Rugged and rusty, windmill weights first generated interest in the 1980s when folk-art enthusiasts began stocking up on the heavy weights. Sure, they were utilitarian objects, but tastemakers taught us to see art in functional design (think weather vanes and door handles). "Now mill weights are going back to the Midwest, where they originated," says Pennsylvania dealer Charles Wilson. Working farmers have taken an interest in their heritage, he ➤

PHOTOGRAPH: SQUIRREL COURTESY OF NORTHEAST AUCTIONS, AN AMERICAN AUCTION HOUSE



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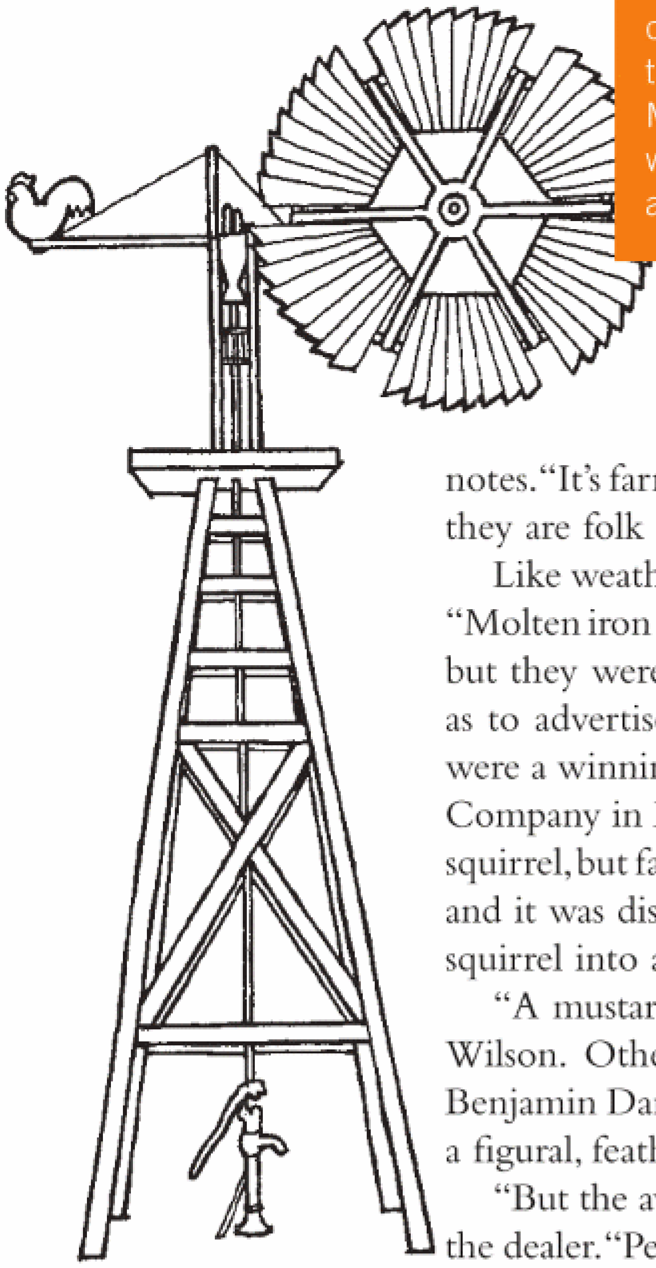
something to crow about

Stylish roosters rule in the home of an Americana collector. Folk-art fans flock to roosters and other farm animals.

RURAL SKYSCRAPERS

"The American windmill was a powerful silhouette seen against a blue sky," notes Leslie Keno. "It's fun to see that mill weights were positioned to face the wind," says Leigh. (The unpopular squirrel was the only animal weight that looked the other way.)

There were different types of weights, but it's the vanes' counterbalance, or tail weight, *left,* that collectors prize as sculpture. Most of them were used on farms west of the Mississippi River and across the Great Plains.



notes. "It's farm memorabilia. They don't buy them because they are folk art."

Like weather vanes, mill weights were made in factories. "Molten iron was poured into sand molds," Wilson explains, but they were shaped to stand out against the sky as well as to advertise the company brand. For instance, roosters were a winning logo for the Elgin Wind Power and Pump Company in Elgin, Illinois. Elgin also made a bushy-tailed squirrel, but farmers proved immune to the rodent's charms, and it was discontinued. Naturally, scarcity has turned the squirrel into a weighty weight.

"A mustard-colored squirrel went for $8,500," reports Wilson. Other rarities include a horse in mid-trot (by Benjamin Danforth Machine Shop of Batavia, Illinois) and a figural, feathered rooster with screw legs.

"But the average collector doesn't focus on rarities," says the dealer. "People choose them for their shape and surface." Most mill weights are still fairly affordable and pop up at farm auctions, estate sales, and on eBay. Rusty reproductions sometimes pass as originals, so buyer beware.

ILLUSTRATION: THOMAS ROSBOROUGH

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green space

BY AMY ELBERT PRODUCED BY STACY KUNSTEL

1 pillows are filled with PureGrow wool and covered with organic cotton. The headboard fabric is cotton without added finishes, and the bedside table skirt is made of bamboo fiber (designtex.com).

sleep well

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Trudy, a member of the *Traditional Home* Green Advisory Panel, created a health-minded environment for Connecticut homeowner Jill Jordon ➤

PHOTOGRAPHS: MICHAEL LUPPINO

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- Simmons Natural Care (naturalcarebed.com)
- Vivètique (vivetique.com)
- XO by Sleep Studio (sleepstudio.com)

nightie night Organic cotton sleepwear is free of pesticides and other toxins, allowing you to sleep in peace (garnethill.com).

by using natural furnishings and finishes free of formaldehyde, VOCs (volatile organic compounds), and petroleum-based products.

That was important to Jill, who chose to have a green bedroom for health reasons. "I suffer from allergies, and I wanted the area where I sleep to be as allergen-free as possible," she explains. "This is the fifth home Dujardin Design has completed for me, and I knew they would seamlessly combine timeless beauty with the healthful environment I wanted for my master suite."

Jill sleeps on an innerspring mattress made with natural latex foam, wool, and organic cotton. Natural latex comes from the sap of rubber trees, is fire-resistant, and resists moisture buildup, mold, and dust. The latex is topped with a 3-inch layer of wool wrapped in organic cotton and hand-tufted.

Trudy special-orders the mattresses from a company in California, but she finds transporting them is worth the resources expended by shipping. "The Vivètique is one people do very well with," Trudy says. "You buy it because when you sleep at night, you won't be breathing in anything harmful. It's the most luxurious bed in the world."

Conventional innerspring and foam mattresses are made with petroleum-based polyester and polyurethane foam and treated with flame retardants. Many of the flame-retardant chemicals, as well as the foam itself, emit VOCs and fumes that migrate into the environment and cause health problems, Trudy explains.

Pillows also should be carefully chosen. Trudy recommends wool-filled pillows covered in organic cotton. She particularly favors PureGrow wool, an American product that is pesticide- and chemical-free, not chemically cleaned, and from humanely raised sheep.

Avoid synthetic pillows or those made with petroleum-based foams, which are ➤

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4 an antique coffee table was refurbished and given new life. Bamboo fabric was used to cover a vintage settee and sidechair. Because bamboo is a fast-growing grass, it is a highly renewable source.

"like breathing formaldehyde all night," Trudy advises.

Choose sheets, pillowcases, and other bed linens made from organic cotton, she adds. Traditional cotton is loaded with pesticides and insecticides, often processed with chemical softeners, bleached or dyed, and treated with formaldehyde finishes. Avoid cotton-polyester blends, which are usually treated with formaldehyde or other finishes to prevent wrinkling.

Organic cotton must meet standards set by the U.S. Department of Agriculture, which include using no chemical pesticides, defoliants, or insecticides; only natural fertilizers, beneficial insects, and crop rotation are permitted, and chemical treatments and finishes are not allowed when the cotton is processed.

Always wash new bed linens at least once before you put them on the bed, particularly if they are not organic cotton, Trudy says. "I wash them in pretty hot water and throw in a handful of baking soda with the soap. If the fabric is not organic and was sprayed, you want to wash out any residual pesticides so you're not sleeping on that."

The upholstered headboard, bed skirt, and window treatments in Jill's bedroom are made with 100 percent cotton fabric that has not been treated ➤

put your mind **at rest**

Pillows made with synthetic fillings and fabric covers are usually treated with chemical finishing agents, which can emit VOCs (volatile organic compounds), says Reneé Loux, host of the Fine Living TV show "It's Easy Being Green," and a *Traditional Home* Green Advisory Panel member. Down-filled pillows raise questions about the humane treatment of the birds from whom the feathers are taken. Down pillows also can become breeding grounds for dust mites, mold, and mildew.

Instead, Reneé suggests trying pillows filled with kapok, a natural fiber from the seed pods of a rain-forest fruit tree. Wool, natural latex foam, shredded natural latex foam, and buckwheat hulls are other possibilities. Reneé outlines the options in *Easy Green Living* (Rodale, 2008; $25).

PHOTOGRAPHS: BEDROOM, MICHAEL LUPPINO; PILLOWS, PETER KRUMHARDT

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wood shutters

wood shutters in an adjoining sitting room provide privacy and are easy to keep dust-free. Twin chaises are covered in cotton (henrycalvin.com).

with chemical finishes. A table skirt is made of 100 percent bamboo fiber produced in a sustainable manner.

A decorative painter created a strié pattern on the walls, combining several colors of a low-VOC paint. "I prefer using a paint finish rather than covering the walls in paper or fabric, which can accumulate dust," Trudy says.

Carpets can harbor dust mites, so she also prefers hardwood floors (with a water-borne finish) and natural-fiber area rugs, which can be removed and steam cleaned. "A lot of people are really staunch and don't put any floor covering in a bedroom," she says. "I like to have something soft underfoot, so I often put a 3x5-foot rug on either side of the bed."

Jill wanted the luxury of a wall-to-wall carpet, however, so Trudy ordered a wool carpet with a natural-fiber backing. No moth-proofing or other finishes were applied to the carpet.

To ensure clean air, install a central filtration system or equip the bedroom with a stand-alone model that filters both particulates (pollen, dander, and mold spores) and vapors (formaldehyde). "My favorite unit is the Austin HealthMate Plus," Trudy notes.

Before you tuck yourself in at night, take a bath to wash away any toxins that may have latched onto your body during the day, slip into an organic cotton nightie, and then rest easy.

For more information, see sources on page 210

green **sweep**

Inspired by and designed to respect nature, the Crescendo bed, *above,* is made entirely with sustainable materials, says Jill Salisbury, founder of the Chicago eco-design business el: Environmental Language and a *Traditional Home* Green Advisory Panel member. Walnut veneers accent the bed's curves and the head- and foot-board are bamboo, a readily renewable resource. Woods are Forest Stewardship Council-certified, and the finish is a non-toxic natural lacquer derived from tree sap (el-furniture.com).

make your **bed**

There are numerous sources for luxurious and beautiful bed linens made with sustainable and natural fibers such as organic cotton, wool, bamboo, and silk:
- Clodagh for Homestead, *shown here* (select Bed, Bath & Beyond stores and bedbathandbeyond.com)
- Eileen Fisher Home Collection (Garnet Hill catalog, garnethill.com)
- Ralph Lauren SPA collection (Bloomingdale stores and ralphlauren.com)
- Robbie Adrian blankets (robbieadrian.com)
- VivaTerra catalog (assorted linens, vivaterra.com)
- WÜL wool comforters, pillows (wulusa.com)

on the web For more about designing a green bedroom, go to traditionalhome.com.

PHOTOGRAPHS: SITTING ROOM, MICHAEL MCCAFREY, PATHWAY CREATIVE; PILLOWS, PETER KRUMHARDT; BED, MICHAEL LUPPINO

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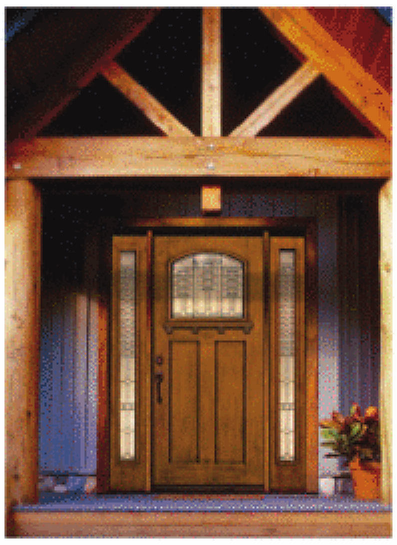

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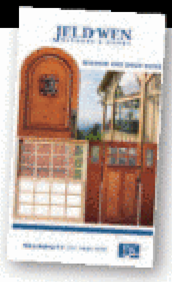

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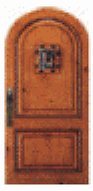 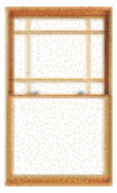 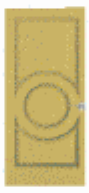

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Cabinetmaker David Lamb and painter James Aponovich joined forces to create the mahogany masterpiece "Lambovich I" (above) for fellow New Hampshirite Diane Griffith, a longtime Lamb patron and self-described furniture fanatic. "They've ➤

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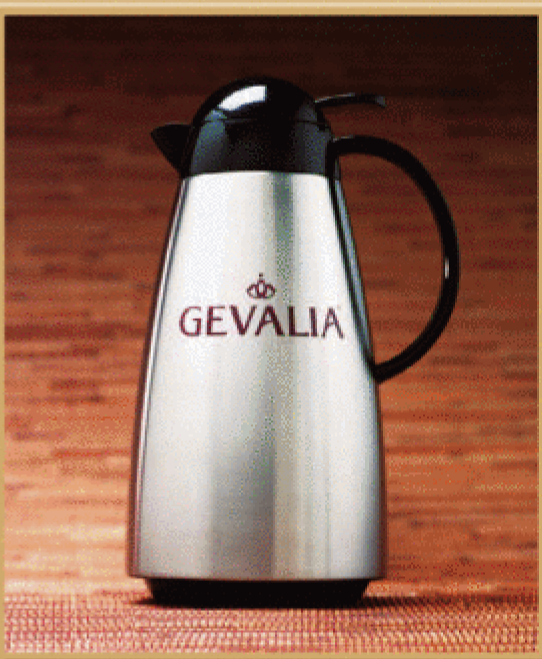

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Far left: Fall-front secretary by cabinetmaker David Lamb (above) and painter James Aponovich. **Left:** Lamb rescued the shop sign of his mentor, Madrid-born Alejandro de la Cruz, and hung it in his workshop. To see more handmade furniture, go online to furnituremasters.org.

propelled each other to new heights," says Griffith, who arranged for the artists to collaborate. "I told them that I wanted to buy a piece of furniture that was so beautiful it could make me cry. And it does that for me, and I think it does it for them, too." In fact, the collaboration was so inspiring that the twosome teamed up again to create "Lambovich II," a 5½-foot-tall fall-front secretary (*secrétaire à abatement*), even before the first was finished in July.

Originally slated for the auction block, "Lambovich II" was commissioned by husband-and-wife clients who initially agreed to lend the piece to the New Hampshire Furniture Masters Association show in October (furnituremasters.org). The show was scheduled to culminate in the *secrétaire's* sale at auction on October 26.

But the desk, which artfully conceals a painting behind the slant front, won't hit the block with the rest of this year's crop of furniture. Each original piece usually is sold to the highest bidder (with all proceeds to the artisans), and patrons wait for a new version of the original. In this case, once the patrons laid eyes on "Lambovich II," they simply refused to part with it.

And who can blame them? Check out the action-packed Caribbean mahogany and plush purple irises flowering on the blond-birch crown. With the secretary's top down, nature is the big draw—a surreal landscape of Crawford Notch, a mountain pass in New Hampshire. A fruit-filled green wire basket echoes the upward flow of the wood grain on the lower doors. And with the eye of a Renaissance painter, Aponovich captures his own reflection in a sterling sugar bowl.

"I didn't want David's furniture to be a frame for my painting, nor do I want my paintings to be decoration for his furniture," explains Aponovich, artist laureate of New Hampshire, who was both thrilled and intimidated by the prospect of painting in oil on birch veneer. "It was very exciting to paint on such a sumptuous surface. But you can't make a mistake," he says. "There's no erasing." ➤

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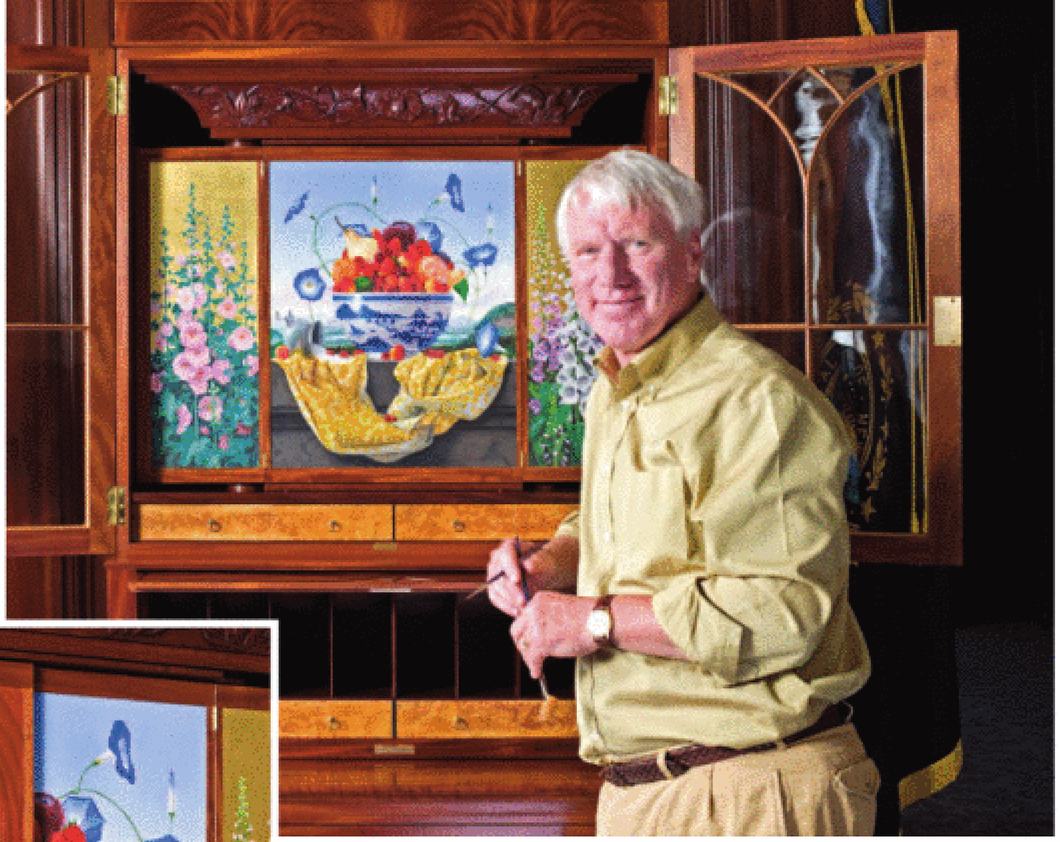

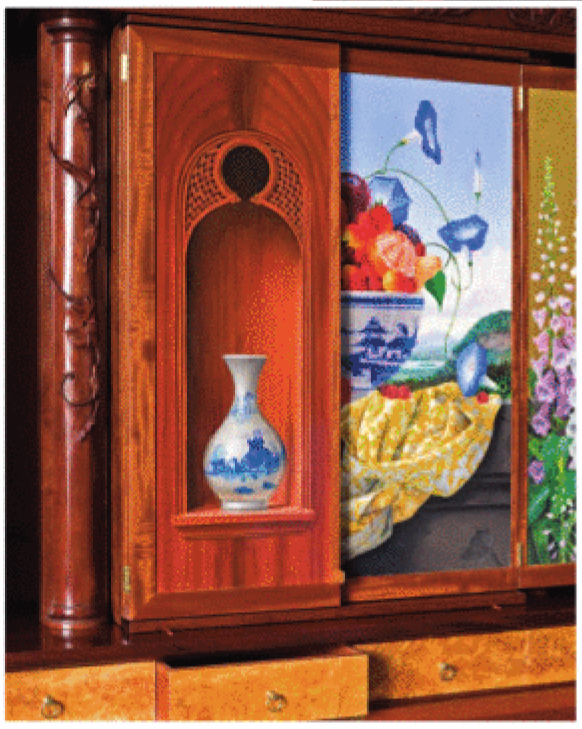

The collaborators successfully fused the arts—cabinetmaking and painting—so that each enhances the other. "We both care more about our craft than our individual egos," notes Aponovich, whose work hangs in the Art Institute of Chicago and the Museum of Fine Arts in Boston, as well as in other museums and important private collections. The pair chalk up their successful partnership to a shared love of the classics—Italian Renaissance painting and classical furniture styles.

"Tradition is important," says Lamb, who keeps it alive in an old barn-board workshop in Canterbury, less than a mile from the Canterbury Shaker Village where he grew up. "We weren't Shakers, but my parents worked for the museum and we lived in the East House," explains Lamb, who still finds inspiration in Shaker architecture and furniture as well as in Federal furniture by Duncan Phyfe, John and Thomas Seymour, and Samuel McIntire (for carving).

Lamb began his career at the early age of 14 as an apprentice to Madrid-trained master craftsman Alejandro de la Cruz, eventually purchasing his mentor's workshop and house next door (where Lamb now lives with wife Janet). "He really pounded craftsmanship into me," laughs Lamb, who later studied with Jere Osgood at Boston University's Program of Artisanry, where he was chided for some of his old-world ways. ("It was an express-yourself kind of place," Lamb says.)

But Lamb held firm to the belief that not all classical craftsmen look alike. "You can tell the difference between Phyfe and Seymour, even though they were both speaking the same neoclassical language," he says. "They were reinterpreting design within a classical framework, but they left their signature in the way they handled the details—carving, inlay, and choice of woods."

Within the context of the recent artful collaboration, both artist and craftsman (Lamb prefers the latter term) expanded their visual vocabulary. "We reached a place that neither of us would have reached alone," says Lamb, who was heading out the door for a week's worth of fly fishing with Aponovich.

Above: Artist laureate of New Hampshire James Aponovich stands next to his triptych, which doubles as a door into a secret compartment. His work hangs in major museums and collections around the country.

"I love peeking through the blinds at the birds in the warm afternoon light."
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BY JENNIFER WILSON   PRODUCED BY JENNY BRADLEY

backyard bohemia

TRANSFORMATION IS THE KEY TO DESIGNER WINDSOR SMITH'S **OUTDOOR RETREAT**

A warm breeze travels across a grassy plain, gently stirring the flames inside mercury-glass candleholders. The flames' reflections flicker against mirrors in intricate frames inlaid with mother-of-pearl and mounted on turquoise trellis "walls." Vibrant pink roses wind through the latticework, ➤

PORTRAIT: MICHAL VENERA

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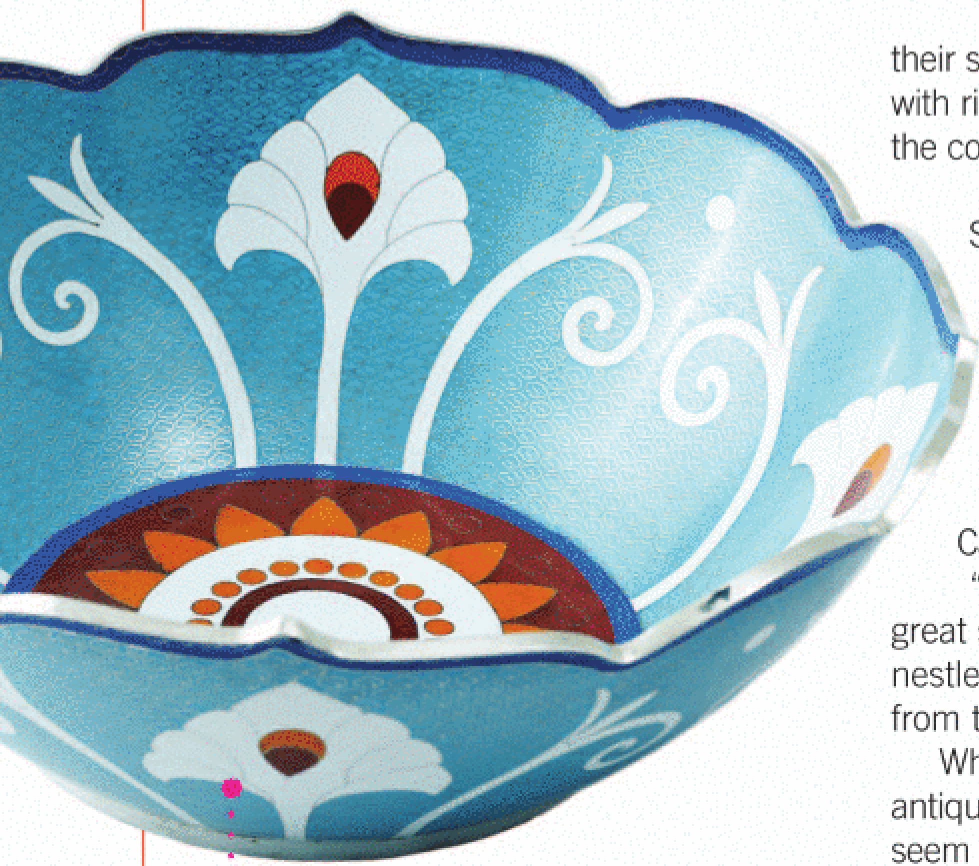
très treillage

To install your own treillage retreat, Windsor suggests lattice panels from Accents of France (accentsoffrance.com). **Left:** For her transitional room, Windsor erected three "walls" of peacock-blue lattice and brought traditional indoor pieces outdoors for drama.



accessorize

Brighten up any tabletop with a "Jasmine" bowl, $375; Jamie Young (jamieyoung.com).

their scent saturating the air. Rare textiles with rich patterns and palettes mingle with the colors of this lavish outdoor space.

This is interior designer Windsor Smith's unique room—a backyard retreat that can serve as an exotic spot for entertaining or change at a whim into an office, game room, or nap central. And it's not in some far-flung locale but on the property of her home in Mandeville Canyon, Los Angeles.

"This space has the comforts of a great salon—but it's not indoors. It's nestled in nature yet somewhat separate from the elements," she says.

While an outdoor salon filled with antique rugs and crystal sconces may seem capricious, it's pure Windsor Smith. The designer is known for breaking the rules and injecting traditional spaces with the unexpected. An antiques- dealer-turned-interior designer, she's had a busy couple of years. Her Windsor Smith Home collection of furniture launched in 2007, and this year she added a line of fabrics and carpets through Kravet. Then there's her day job—creating timeless-with-a-twist interiors for Hollywood's elite.

Downtime is cherished. With "walls" constructed of vibrant blue trellises and a prime location just off the great room of Windsor's home, the outdoor oasis allows her to remain close to her husband, Anthony, and two teenaged sons, Trinity and Oliver, as they lounge poolside or vie for points on the tennis courts.

"Women are absolutely riddled with guilt when we want something of our ➤

PHOTOGRAPHS: MICHAL VENERA; BOWL, PETER KRUMHARDT

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time to reflect

Mirror in inlaid mother-of-pearl frame, $950 from Berbere Imports, (berbereimports.com). **Below:** Rooms and Gardens' shell box, $350 (roomsandgardens.com).

10 STEPS TO YOUR OWN PARADISE

Tips from Windsor Smith for creating an outdoor transitional room just for you:

1 **Stake out a flat spot** in an area with indirect sunlight.

2 **Create a sense of enclosure** with a trellis, a canopy, or a Moroccan tent.

3 **Delineate space** with a cozy rug.

4 **Make the area** large enough for dining.

5 **Use paper lanterns**, ground lights, and candles for ambience.

6 **Mix indoor rugs** and furniture with the usual garden pieces. Seasonal slipcovers can protect indoor furniture from weather. Add pillows for sitting and lounging—interior pillows are fine, or make covers from soft, weather-resistant fabrics.

7 **Provide hard surfaces** for trays of food or a pitcher of mojitos.

8 **Let attractive game boards** double as decorative pieces. Backgammon, chess, and checkerboards work well.

9 **Use colors** that imply a completely separate experience. Think international, ocean getaway, or similar escapist themes.

10 **Hang art or mirrors** to create the atmosphere of a real room.

own," says Windsor. "So I created this space where I can still be next to my family when I'm stealing time for myself."

She is constantly changing the salon "set," moving items in and out. Nothing is off limits. When she brings in the inlaid 1920s Syrian game table, the competitive spirit of family members kicks in. "We take backgammon seriously in our household," she laughs.

When she's enjoying a visit with girlfriends or a lazy Sunday breakfast with the family, the room is transformed yet again. Maybe she'll decorate with a pretty sunburst convex mirror borrowed from her living room, a saffron-colored "Medici" velvet chair from her home collection, or bold pink-and-orange throw pillows for a lush lounge vibe.

There are times the trellised room becomes a haven for work. She'll lay out fabric samples and pore over design magazines as she curls up on the sofa, her morning cup of coffee perched on a garden stool or Moroccan pedestal table.

"It's relaxing and slightly separate, but close enough," she says. "That's really the beauty of an outdoor space." ➤

PHOTOGRAPHS: MICHAL VENERA; MIRROR, BOX, PETER KRUMHARDT

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Adverse events: The most commonly reported side effects are temporary injection-site redness, swelling, pain/tenderness, firmness, lumps/bumps, and bruising. Most side effects are mild or moderate in nature, and their duration is short lasting (7 days or less).

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shell stoppers

Windsor sets the stage for glamorous outdoor entertainment.

Below: Shell-topped bottles add a hint of whimsy to an outdoor table, $75 each; Rooms and Gardens (roomsandgardens.com).

fresh fabrics

Below, from top: Windsor's new line of fabrics—available through Kravet—adds a serene, resort-like vibe to any space. "Riad," "Cap Deluca" (in two colorways), and "Menara" (kravet.com). All trade only.

find it For more information on designer Windsor Smith, call 310/476-9603, visit windsorsmithhome.com, or see sources on page 210.

PHOTOGRAPHS: MICHAL VENERA; BOTTLES, PILLOWS, PETER KRUMHARDT

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BY LAURA HELLER

streaming media

SEND MOVIES AND MORE FROM YOUR **COMPUTER TO YOUR TV** FOR BIG-SCREEN VIEWING.

Tired of squinting at a computer monitor to view vacation photos, home movies, or that zany episode of *30 Rock* you missed Thursday night? Transferring all that video from a hard drive and onto the TV where it belongs has never been easier.

There are a number of options, starting with a simple box that acts as a bridge from a computer or the Internet to a TV. And it really is simple. Just connect it to the TV and a home network, and you're good to go. (A home network allows devices, such as computer hard drives, to share data, a printer, or Internet access—with or without wires.)

Some of the best solutions for transferring content involve partnering with a service that allows access to entertainment with a mere click. It's no surprise that Apple has one of the top choices. Apple TV is an 8-inch-square white box that syncs to iTunes and streams content from the Internet or other hard drives in the house to a TV. Download television shows and movies, or pull other content from a hard drive to watch where you like.

TiVo makes a similar device, the HD DVR. This high-definition digital video recorder is designed for use as a cable box and has all the features of a TiVo—programming, storage, ➤

ILLUSTRATION: BONNIE DAIN

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GE imagination at work

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Magic touch Owners of Blu-ray DVD players will have their first opportunity this October to utilize the interactive BD Live function with the release of the classic Walt Disney animated movie *Sleeping Beauty.* Chat on the TV screen with other viewers, play a trivia challenge, or superimpose an image of yourself into a favorite scene and send it to other viewers.

pausing live TV—plus it uses the home network to connect to the Internet to transfer video from a computer or download content from TiVo's service, which works much like iTunes.

Or try amazon.com's Unbox subscription service, designed to work with existing TiVo models. Just add the monthly subscription, register at TiVo's Web site, and begin downloading content. Netflix devotees can use a box from Roku for $100 plus a Netflix subscription. And this fall, Microsoft is offering a similar service, with Netflix content downloaded to the Xbox 360. Sony will launch a video program for the PlayStation platform soon.

Sadly, no technology is without a few glitches. DSL (digital subscriber line) connections that work over existing phone lines come in more than one speed, and even the faster connections are often prone to interruptions, according to Tom Stone of Stone-Glidden, a Philadelphia-area audio-video custom installation business. Cable providers offer more reliable data transfer, he says, and will keep the stuttering on your screen at bay.

Remember that downloaded content is digital data, so most of these solutions will only work with a digital TV, or they require additional cables to connect to an older analog set. Picture quality suffers when viewed on a non-digital TV. Check specifications of the product under consideration.

Content from any of these hard drives isn't as good as from a true high-definition (HD) digital source, such as what you'd receive from playing one of the new Blu-ray discs on a Blu-ray DVD player. This is the new generation of DVD technology that is just now coming into its own. Movies and other content produced for Blu-ray are recorded in true HD, and when played on an HD TV offer the best home viewing experience possible.

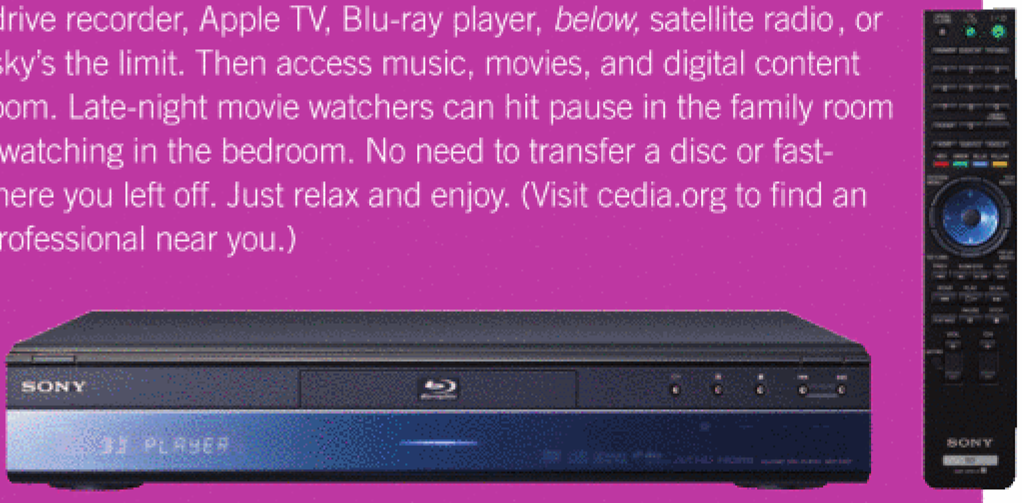
Blu-ray players now have an interactive feature called BD Live. Movies connect to the Internet via links embedded on the disc, access additional content, or connect to other viewers. The bad news is that none of these will actually turn your TV into a true interactive experience. That's still in the future.

"We're not at the place yet where the TV and PC are interchangeable with a central server," says Washington, D.C.-based technology consultant Sean Wargo. "Those are still conceptual, but it's theoretically possible." And coming soon.

All together now

For the ultimate solution, hire a custom installation professional. Together, create a whole-house plan with a central storage area, *left,* for all the devices. Behind-the-scenes wiring (some devices work wirelessly, but not all) feeds content from a variety of sources to the TVs and audio systems in every room.

Have one of each component tucked away in a closet—an audio receiver, cable, hard drive recorder, Apple TV, Blu-ray player, *below,* satellite radio, or more . . . the sky's the limit. Then access music, movies, and digital content from every room. Late-night movie watchers can hit pause in the family room and resume watching in the bedroom. No need to transfer a disc or fast-forward to where you left off. Just relax and enjoy. (Visit cedia.org to find an installation professional near you.)



PHOTOGRAPHS: DISC, PETER KRUMHARDT; *SLEEPING BEAUTY* MOVIE, WALT DISNEY STUDIOS HOME ENTERTAINMENT; MEDIA CLOSET, STONE-GLIDDEN

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BY SABINE ROTHMAN PHOTOGRAPHY BY JAMES MERRELL

Etienne Drian painted Lady Baillie, center, with daughters Pauline and Susan.

capturing the castle

WHEN HIGH JINKS AND **HIGH STYLE RULED** AT LEEDS CASTLE

House parties in the English countryside are the lifeblood of chic period dramas. With the Honorable Olive, Lady Baillie (1899–1974) as chatelaine for a good part of the 20th century, those at Leeds Castle in Kent were certainly as stylish as any fictional gathering. Lady Baillie surrounded herself with movers and shakers. Noel Coward, Errol Flynn, J.F.K., and the Duke and Duchess of Windsor were just a few of her guests. And in order to welcome them in the proper manner, she hired her era's most fashionable designers—Armand-Albert Rateau and Maison Jansen's Stéphane Boudin—to create a home with decoration that is as eclectic, fresh, and inspiring now as it must have been when she lived there.

When the former Olive Paget bought Leeds Castle in 1926 for £180,000 (about $874,000 then or $10 million today), William Randolph Hearst had just passed it up. Too much of a "fixer-upper." She was 26 years old, and on her second marriage, a six-year union with Arthur Wilson Filmer that started the same year she left the Honorable Charles Frederick Winn, ➤

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Tel: 800.836.1892 or 518.563.7500 www.schonbek.com Swarovski® and STRASS® are registered trademarks of Swarovski AG.

fyi: J.F.K. VISITED LEEDS CASTLE WHILE HIS FATHER WAS AMBASSADOR TO ENGLAND; HE RETURNED AS PRESIDENT. MAISON JANSEN DECORATED THE KENNEDY WHITE HOUSE.

Left: A Boudin signature in the Yellow Drawing Room is the valance that runs across the windows and continues under crown molding on damask-clad walls. **Above:** The castle's architecture reflects its 900-year evolution, but the overall impression is that of a Medieval fortress.

father of her daughters, Pauline and Susan. In 1931, marrying Sir Adrian Baillie meant a new title. They divorced in 1944, 10 years after their son Gawaine was born.

But Lady Baillie, as she was known for most of her life, was well-connected in her own right. Her American mother was Pauline Whitney, daughter of William Whitney, Grover Cleveland's Secretary of the Navy. Her English father was Almeric Paget, later Lord Queenborough. His ancestors included one of Henry VIII's Secretaries of State. The money she used to buy, renovate, and furnish her dream house was her own.

Like any Anglo-American heiress worth her salt, Lady Baillie had quirks. Despite her lavish hospitality, she was shy and shunned publicity. She smoked. (It was the end of her.) She spent money, but kept track of every penny. In addition to the usual dogs and such, her menagerie included zebras, llamas, and rare black swans that she imported from Australia. "We think of her as a social butterfly, and she was a great entertainer, but she was eccentric," says James Archer Abbott, whose monograph on Maison Jansen details the legendary firm's decoration of Leeds Castle. "In the 1960s she stopped attending formal dinners. Guests were still invited, but she wouldn't join them at the table. They'd come up later to see her propped up in bed, beautifully dressed, and have cocktails together." But if you had such a lovely boudoir, would you ever want to leave it? ➤

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RATEAU DECO

WHO Armand-Albert Rateau (1882–1938) was a master of the Art Deco movement. By 1929, more than 200 artisans were working in his atelier just outside Paris. With an eye on antiquity, he created furniture, decorative objects, and architecture that had an enduring quality. His designs are bold and graphic, yet fluid and fanciful.

CLIENTS In the 1920s, Rateau designed the spherical Arpege perfume bottle as well as two country houses and an apartment for couturier Jeanne Lanvin. Jeweler Louis-Joseph Cartier and designer Paul Poiret were also fans. And, among Rateau's American clients were New Yorkers George Blumenthal (president of the Metropolitan Museum of Art from 1934 to 1941) and his wife, Florence.

SEE IT A magical suite of rooms from Lanvin's apartment is installed at the Museum of Decorative Arts in Paris.

ON THE BLOCK A chair Rateau made for the Blumenthals' indoor pool was part of Christie's 2007 sale of items from Clarence House founder Robin Roberts. It went for more than $2 million.

Lady Baillie bought Leeds Castle—and its 3,200 acres—from the Wykeham Martin family. Spanning two small islands surrounded by a moat, the main building has two linked structures—the New Castle, which dates to 1822, and the Gloriette, built by Edward I for Eleanor of Castile 500 years earlier.

Like any contemporary multimillionaire, she promptly gutted the place. It was the 20th century; she required modern conveniences. She hired local architect Owen Little to help. More significantly, she brought in Armand-Albert Rateau, one of the most renowned French architectural designers of her time, thus launching her own career of patronage.

The team ripped out ceilings, floors, chimneys, and walls. They installed central heating, running water, and 15 bathrooms. (Her own jewel box of a bath, clad in Russian onyx, has ➤

Top left: Stéphane Boudin based his 1938 design for the library on one by Daniel Marot (1663–1752), a French Hugenot refugee in England. **Top right:** A Tudor-style staircase was Rateau's 1927–29 tour de force in the Gloriette. **Left:** A George II bureau, circa 1730, inspired a Laneventure secretary. **Below:** Laneventure's "Tudor Sectional," $12,848 (as shown), was modeled on a banquette in the castle library (laneventure.com).

PHOTOGRAPH: SOFA SECTIONAL COURTESY OF LANEVENTURE

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Above: The aqueous palette and a blend of French and English decoration lighten up the imposing dining room. Louis XIV-style chairs in embossed white leather surround the mahogany table. Aubusson tapestries are set into the wall paneling. **Left:** Black-lacquered Tunbridge chair, $688, from Laneventure.

luxurious heated floors.) They even built a temporary bridge that spanned the moat so a little train could transport construction materials.

In the Gloriette, Rateau was given free rein. "He created a medievalist fantasy rather than a historically accurate design," explains Nic Fulcher, Leeds Castle's heritage manager, keeper of the collections. Rateau specified chunky neo-Gothic archways and iron grates. In the central courtyard, he built a mock-Tudor half-timbered facade. In the long banqueting hall, he installed carved beams, replaced stone floors with gleaming ebony planks, and added a 16th-century fireplace, brought from a French chateau. "It wasn't all impractical," says Fulcher. "Iron girders above those hollow carved beams are holding everything together. But the beams hide pipes and electrical cables."

The designer's masterstroke is the spiral staircase, its central post carved from a single tree. The structure was built in his French workshop, dismantled, shipped to England, taken over the moat on the rail line, and reassembled on site.

Under Rateau, decoration was spare in some areas, grandly gothic in others. All that changed when Lady Baillie found a new designer: one she would work with over three decades.

In 1933, Lady Baillie met Stéphane Boudin, then an associate at Maison Jansen, a French firm with international offices and extraordinary clients that ranged from the Belgian royal ➤

INSPIRING **NEW VENTURE**

Falling in love with Leeds Castle came as a surprise for Arthur Thompson, president of Laneventure, an American furniture company based in High Point, North Carolina (laneventure.com). He first saw the castle in Kent as a tourist in 2005, and that visit sparked his idea for a new line of furniture; the collection was launched about a year ago. "I expected a typical castle and found an English country house," he says. "The eclectic mix is totally magical."

When he next returned, it was with his design team, who scoured the place for details, forms, and decoration they could reproduce and reinterpret. "The place has everything: English, French, upholstered, outdoor, and painted furniture," says Thompson. "We could refresh the line for 20 years."

A portion of the proceeds from the licensed collection goes to the Leeds Castle Foundation, whose aim is the preservation of the castle and grounds.

PHOTOGRAPH: SIDE CHAIR COURTESY OF LANEVENTURE

Tanjah shown: tuscan earth, cirrus ash, lime white, drabware, burnt verdigris.

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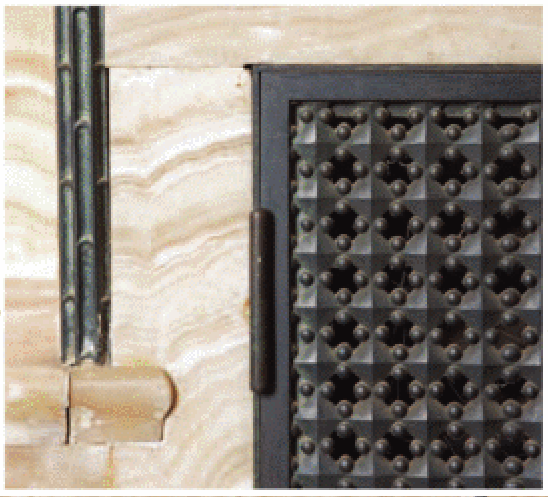
VOULEZ-VOUS **MAISON JANSEN?**

WHO Jean-Henri Jansen (1854–1928) launched the design firm Maison Jansen in the last decades of the 19th century; it continued in business until 1989. As president from 1936 to 1961, Stéphane Boudin (1888–1967) perfected its signature—interpreting 18th-century style for the 20th century.
CLIENTS Duke and Duchess of Windsor, Pamela Harriman, Jacqueline Kennedy, Jayne Wrightsman, C.Z. Guest, the Shah of Iran.
JET-SETTER Headquarters in Paris; satellites in Buenos Aires, Havana, Cairo, Alexandria, London, and New York. Workshops in France and Argentina made furniture and paneling.
SEE IT The Wrightsman Galleries at New York's Metropolitan Museum of Art.
ON THE BLOCK In 2007, Christie's sold a pair of Jayne Wrightsman's Jansen dining tables for $158,000. Dealer Roger Prigent says one with less provenance can be had for about $25,000. Visit 1stdibs.com for his stash at Malmaison, and other sources.
MUST-READS James Archer Abbott's *Jansen* (2006) and *Jansen Furniture* (2007), both from Acanthus Press.



fyi: WHEN LADY BAILLIE REMODELED THE CASTLE, SHE ADDED 15 BATHROOMS

family to Dame Nellie Melba—with high society clients yet to come. In 1936, he began work at Leeds Castle by giving Lady Baillie's bedroom its iconic status with Louis XV-style paneling painted a beautiful blue and a bed with an ivory silk half-tester. Even though he retired in 1961, Boudin and Lady Baillie worked together on Leeds until he died in 1967. He also designed her houses in London and in the Bahamas.

How did the pair make 18th-century decoration appropriate for their time? By marrying elegance and individuality, bringing comfort to grandeur, skillfully blending pieces from different eras, and rendering all in sophisticated palettes. The library, modeled after 17th-century designs by Daniel Marot, has cozy cut-velvet banquettes. It opens to a massive dining room made lovely with aqua paneling, Aubusson tapestries, and Chinese porcelain. (The room's carpet was the model for one in the Kennedy White House.)

In the last room they did together—once her boudoir, now a separate bedroom—furnishings in orange, olive, and emerald green pop against gray-and-white hand-blocked wallpaper. The mix works even now: 18th-century George Jacob fauteuils, deep armchairs, and 1930s pieces by Jean-Michel Frank. In his monograph, James Archer Abbott describes the Jansen look ➤

Top: Made in Maison Jansen's atelier, the paneling in Lady Baillie's blue bedroom was distressed, painted, glazed, and waxed for depth of color and an antique look. **Above:** Rateau's Art Deco bathroom is clad in brown Russian onyx, with crystal sconces, ivory fixtures, and towels embroidered with Lady Baillie's symbol—black swans. He also designed the metal folding chair and architectural detail, inset.

LEEDS CASTLE COLLECTION

...the continuation of a lifestyle

The mere mention of the word castle congers up images of Henry VIII, who visited Leeds often with his first wife, Katherine of Aragon.

Yet it was the legacy of Lady Olive Baillie, who followed four hundred years later, that inspired this elegant collection.

Lady Baillie converted this castle to the ultimate English country weekend home when in the mid-nineteen thirties, she and her French designer, Stéphane Boudin (who later assisted Jackie Kennedy in the restoration of the White House) created a truly timeless environment.

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as: "A skillful and seemingly impossible melding of 18th-century French palace historicism, 1920s Hollywood theatrics, and country house subtleties." This, in a nutshell, describes the decoration of Leeds Castle.

But patronage didn't stop inside the walls. Russell Page, a garden designer with clients like Babe Paley and Marella Agnelli, created "The Duckery" for Lady Baillie's beloved birds.

Before she died in 1974, Lady Baillie had set up a private trust to preserve her legacy. Leeds Castle has been a museum and conference center since 1976. Victoria Wallace, chief executive of the foundation, continues to find new ways to bring in visitors—and revenue. Laneventure, an American furniture company, is creating a collection based on the castle. British designer Melissa Wyndham has been tapped to update the interiors of the Maiden's Tower, a Tudor outbuilding. There are music festivals, balloon rides, and a golf course. And, it is the perfect venue for a wedding, with guests staying in the castle's Jansen-designed bedrooms. What stylish bride wouldn't swoon?

For more information, call 011-44-1622-765400 or visit leeds-castle.com.

Hand-blocked wallpaper with a pattern of ostrich feathers and pineapples, continental porcelain, and Louis XV-style furniture give a castle bedroom feminine charm. The back of the double-sized daybed comes off for housekeeping.

"Boudoir" chair, $1,442 with swivel, $1,309 without; from Laneventure.

FRANK TALK ON FURNITURE

Although modern design was not designer Stéphane Boudin's first love, his firm specified furniture by Jean-Michel Frank (1895–1941), Serge Roche (1989–1988), and T.H. Robsjohn-Gibbings (1905–1976). According to castle heritage manager Nic Fulcher, the most valuable pieces in the collection are arguably a pair of vellum side tables (one shown beside the bed, *above*) and a shagreen desk with ivory knobs; tables and desk were designed in the '30s by Frank, who was known for clean lines and luxurious materials. To learn more about his life and work, read *Jean-Michel Frank* (Rizzoli; $95), Pierre-Emmanuel Martin-Vivier's 2008 monograph.

Maison Jansen bought antiques and new pieces, and its workshops also produced furniture—mostly reinterpreted French 18th-century designs—for clients. "The workmanship was very good," says dealer Roger Prigent. Pieces from the 1920s through the 1960s are most desirable. In the 1970s, Jansen Collections introduced a more accessible alternative with traditional and modern looks. Says Prigent: "In the 1970s, they were not so hot."

This bedroom is one of 23 for guests attending a castle function. The bed and armchairs are models for new Laneventure pieces.

PHOTOGRAPH: CHAIR COURTESY OF LANEVENTURE

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cooking school

WRITTEN AND PRODUCED BY STEPHEN EXEL

Pineapple and Chocolate Empanadas

el amor de chocolate

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A hearty Mexican-inspired breakfast encourages classmates to meet one another (above). Chef Susana Trilling advises looking for a satiny shine in the chocolate empanada filling.

details For Rosa Mexicano's Flavors of Mexico locations and schedule, go to rosamexicano.com. Classes are held Saturdays at 10 a.m. Classes start at $35 per person, including tax and gratuity.

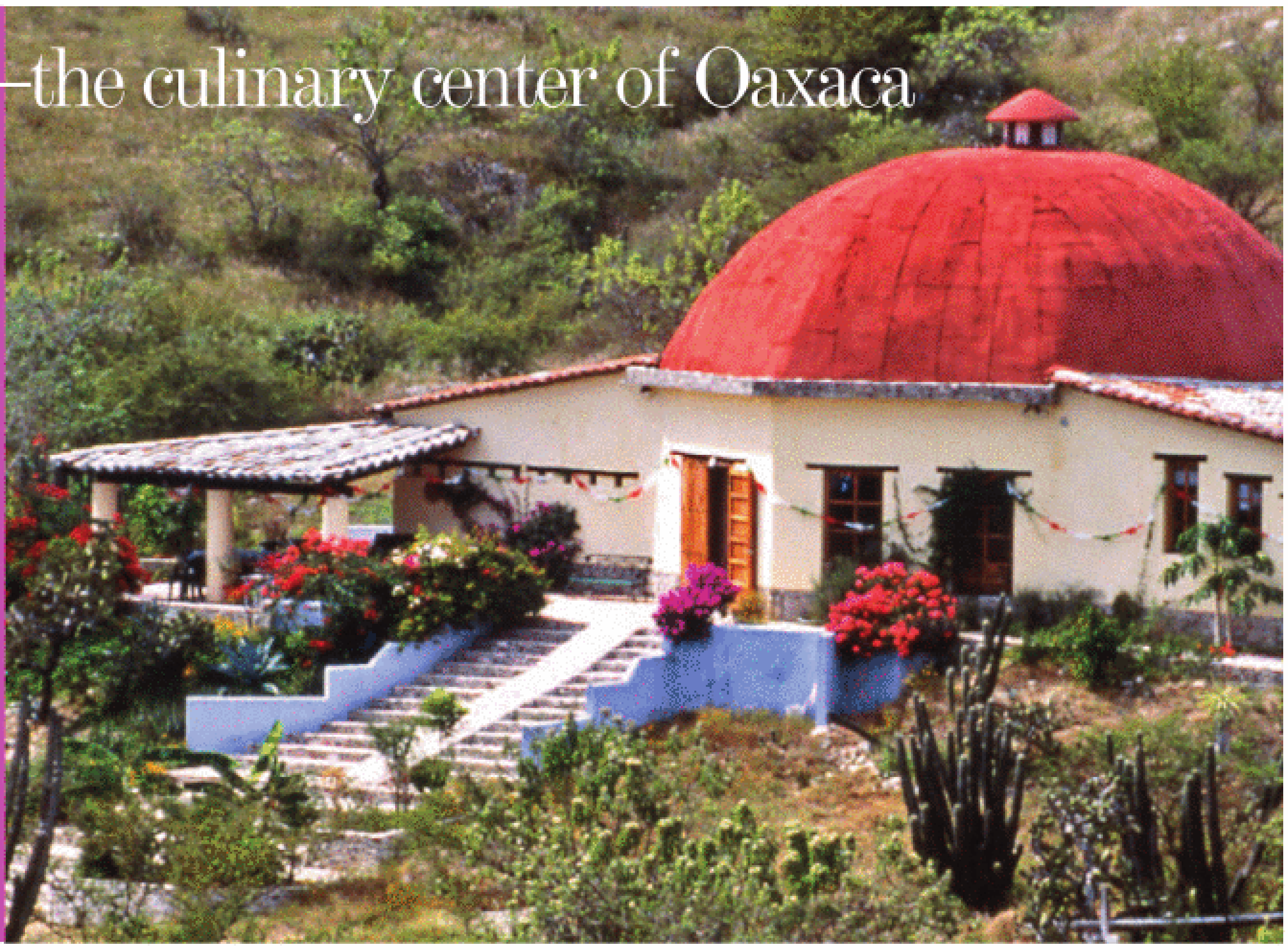
In this class, Chef Susana Trilling, Rosa Mexicano's culinary adviser and proprietor of Seasons of My Heart cooking school in Oaxaca, Mexico, teaches her students recipes that use chocolate in its most extraordinary applications: soups, sides, sauces. By the way, there's dessert as well. Does it get any tastier than this?

It's chocolate's seductive qualities that are at work here. Combined with the brazen heat of chipotle pepper, the earthy pungency of porcini mushrooms, or the silkiness of cream and butter, Mexican chocolate is a bit sultry—elusive and enticing. This lullaby of Broadway has a sensuous salsa beat.

Flavors of Mexico classes are held about every two months, led by Chef Susana or the executive chefs of Rosa Mexicano. The session begins with a buffet breakfast, followed by a cooking demonstration and a three-course luncheon featuring dishes taught earlier that day. The following month, selections on the restaurant's menu highlight the ➤

Seasons of My Heart—the culinary center of Oaxaca

In her Mexican grandmother's restaurant in San Antonio, Texas, Susana Trilling was surrounded by aromas and tastes that would later draw her to the Mexican state of Oaxaca. She settled there 20 years ago, entranced by the food, enchanted with the culture, and charmed by the people. To share her enthusiasm, Susana founded Seasons of My Heart cooking school in Rancho Aurora. She now conducts day, weekend, and weeklong classes there on Oaxacan specialties and leads tours of Veracruz, Chiapas, and the Yucatan. In 1999, Susana published *Seasons of My Heart: A Culinary Journey through Oaxaca, Mexico* (Ballantine Books) and hosted a PBS series by the same title. For information, visit seasonsofmyheart.com.



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Tamal de Cambray

Porcini mushrooms, red wine, and chocolate become a flavorful sauce for beef tenderloin. Guest Lauren Santiago savors the aroma of Mexican chocolate.

I'm inspired to have fun with bold new flavors in my own kitchen.

—GUEST GEORGEA PAPPAS

Olé Mole

Mole (MO-lay) sauces are a staple in Mexican cooking. They are a luxuriously layered concoction of cooked chiles, spices, and chocolate, which contributes richness to the sauce without adding sweetness. Moles differ region to region, much like American barbecue sauces differ state to state. Oaxaca, where Susana Trilling makes her home, is known as the "Land of the Seven Moles" because of this state's colorful varieties, which range from deep red to yellow.

Susana's Tamal de Cambray combines mole, plantains, chicken, and the sweet-salty combination of raisins and capers in a tamale. This is a dish to prepare and enjoy with a group—making tamales is a family celebration in Mexico.

class's focus or special ingredient. "The series is like going to the movies," says Howard Greenstone, chief operating officer of the Rosa Mexicano restaurants. "You leave reality at the door and step into a Mexican *cocina* in your mind. This 'food of the earth' is ancient and flavorful, complex and simple all at once. That's what people experience."

Once everyone has been fortified with breakfast, Chef Susana, assisted by Joe Quintana, executive chef at Rosa Mexicano Lincoln Center, starts class by explaining the qualities of Mexican chocolate. "It has an unexpected grainy texture," she says. "You experience the chocolate on three levels: the front taste on the tip of the tongue, the lingering taste, and the aroma. There's an earthiness and a bit of almond and spice, which is why it combines so well with savory dishes."

First is *Crema de Calabaza* (butternut squash or pumpkin soup) with Chocolate-Chipotle Croutons. This creamy soup has a delicate hint of orange and cinnamon. The soup is poured over toasted croutons coated with ground chipotle chili pepper and grated chocolate. Sweet heat, indeed!

Susana's trick for coaxing subtle flavor into the soup is to roast the vegetables crowded into a small pan rather than spread out on a baking sheet. "This allows the flavors to mingle better while cooking," she explains.

Beef tenderloin is the centerpiece of the cooking demonstration. Chef Susana combines red wine, chocolate, dried ➤

Beef Tenderloin with Porcini and Chocolate Sauce

PHOTOGRAPH: ROSA MEXICANO CLASS, JOE STANDART; FOOD, PETER KRUMHARDT

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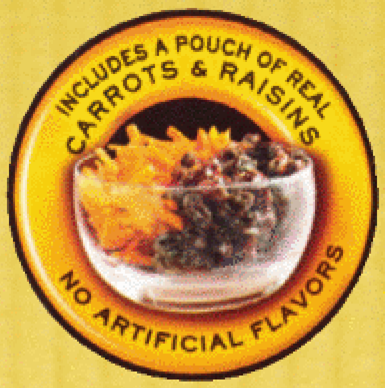

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Joe Quintana, executive chef at Rosa Mexicano Lincoln Center, assists culinary director Susana. Other Rosa Mexicano chefs lead various classes throughout the year.

porcini mushrooms, and the tiny red chile de arbol (which packs a hot little punch for something so diminutive) into a dark, robust sauce to blanket the tenderloin. Using the "mushroom water" (in which the treasured woodsy-scented porcinis have soaked) adds another level of subtle flavor to the sauce.

"Chocolate is part of everyday life in Mexico," Chef Susana tells the class. "But, of course, we especially love it in dessert when we combine it with fresh fruits." In this case, two handmade empanadas—one with a rum-laced pineapple-raisin filling and the other with a velvety chocolate ganache—provide a sweet ending to the class.

"Our dishes are truly authentic to Mexico," says Chef Susana. "It's obvious from the chefs' enthusiasm they are teaching the food they love to eat. The excitement of sharing makes it like home—with New York style." ■

Chocolate is part of everyday life in Mexico

—CHEF SUSANA TRILLING

PINEAPPLE AND CHOCOLATE EMPANADAS

Shown on page 138

½ cup unsalted butter, softened
½ of an 8-ounce package cream cheese, softened
1⅓ cups all-purpose flour
¼ teaspoon sea salt
¼ teaspoon vanilla
1 recipe *each* Chocolate Ganache and Pineapple Filling
1 egg
2 tablespoons water
Turbinado (raw) sugar
Powdered sugar; finely grated Oaxacan or Mexican chocolate; toasted pepitas (pumpkin seeds)
Mexican vanilla or cinnamon ice cream

In bowl beat butter and cream cheese with electric mixer on medium speed until smooth and creamy. Beat in flour, sea salt, and vanilla until mixture comes together and is no longer crumbly. Shape dough into ball; divide in half. Wrap each portion; chill 1 hour.

On floured surface roll out each dough portion to 12-inch circle about ⅛-inch thick. Using 5-inch round cutter, cut each into 6 circles, rerolling scraps. Spoon 1 heaping tablespoon Ganache in center of each of 6 circles and 1 heaping tablespoon Pineapple Filling in center of remaining circles. Beat together egg and water. Brush some egg mixture onto edges of circles; fold dough in half over filling; seal edges. Place on lightly greased baking sheet. Brush empanadas with egg mixture. Sprinkle chocolate-filled empanadas with turbinado sugar. Prick pineapple-filled empanadas with fork. Bake in 350°F oven 15 minutes or until golden.

To serve, sift powdered sugar over empanadas and sprinkle with chocolate. Sprinkle pepitas beside empanadas. Top pepitas with ice cream.

Chocolate Ganache: In bowl combine 2½ ounces bittersweet chocolate, chopped, and 2 teaspoons unsalted butter; set aside. In saucepan cook and stir ⅓ cup whipping cream over medium heat until bubbles form around edge of pan. Whisk in 4 teaspoons unsweetened cocoa powder, ¼ teaspoon vanilla, and ⅛ teaspoon salt. Add 2-inch-long cinnamon stick. Pour over chocolate mixture; stir until mixture is smoooth and shiny. Remove cinnamon stick. Cover; set aside at room temperature until thickened, or cover and chill overnight. Let stand at room temperature 30 minutes or until softened before using. Makes ⅔ cup.

Pineapple Filling: In bowl combine 4 teaspoons *each* dark rum and warm water. Stir in 3 tablespoons raisins. Cover; set aside. Place ⅓ cup coarsely chopped fresh pineapple in food processor. Cover and process until mixture is smooth (makes about 3 tablespoons). In saucepan combine pineapple, 1 tablespoon sugar, and 2 teaspoons cornstarch. Cook and stir until thickened and bubbly. Stir in raisin mixture, 3 tablespoons *each* toasted coconut and toasted chopped pecans. Cover; chill for at least 1 hour. Makes ⅔ cup.

PHOTOGRAPH: ROSA MEXICANO CLASS, JOE STANDART; CHOCOLATE, PETER

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making magic

MARK MARIANI'S GARDEN **VISION BEGINS AT HOME**

BY ETHNE CLARKE PHOTOGRAPHY BY BRUCE BUCK PRODUCED BY BONNIE MAHARAM

What do you grow up to be when at age 11 you start a garden handyman business? And six years later purchase your own bulldozer? You guessed it: a design/build landscaper-turned-proprietor of what is one of the glitziest garden markets going.

Mark Mariani's eponymous business, Mariani Gardens, is headquartered in Armonk, in Westchester County, New York. So it's no wonder that when he and wife Kathy built their own nearby home some dozen years ago, Mark worked his magic to fulfill another dream. Says Kathy, "We wanted this house and garden to be about family, friends, and the good times that come from spending time together outdoors—in the orchard, on the terrace, around the pool." And they also wanted a place that would show their 11-year-old twins, Alessandro and Isobel, the meaning of living in harmony with nature.

Located in Greenwich, Connecticut, the four-acre garden surrounding their French country-style house is a wonderland of fruit trees—apricots, plums, apples, and pears—as well as citrus fruits grown in containers, an organically managed vegetable garden (which, the couple tease, "just keeps getting bigger"), and a stand of beehives edging the property perim-

eter. "The bees are integral to the success of the orchard and vegetable garden," Mark comments. Their presence is part of the Marianis' holistic lifestyle: The bees pollinate the plants and contribute their honey to the resulting harvest.

This is truly a hardworking garden. But it also possesses the charm of having been designed with the same deliberation as the house. There are outdoor rooms for dining, relaxing, working,

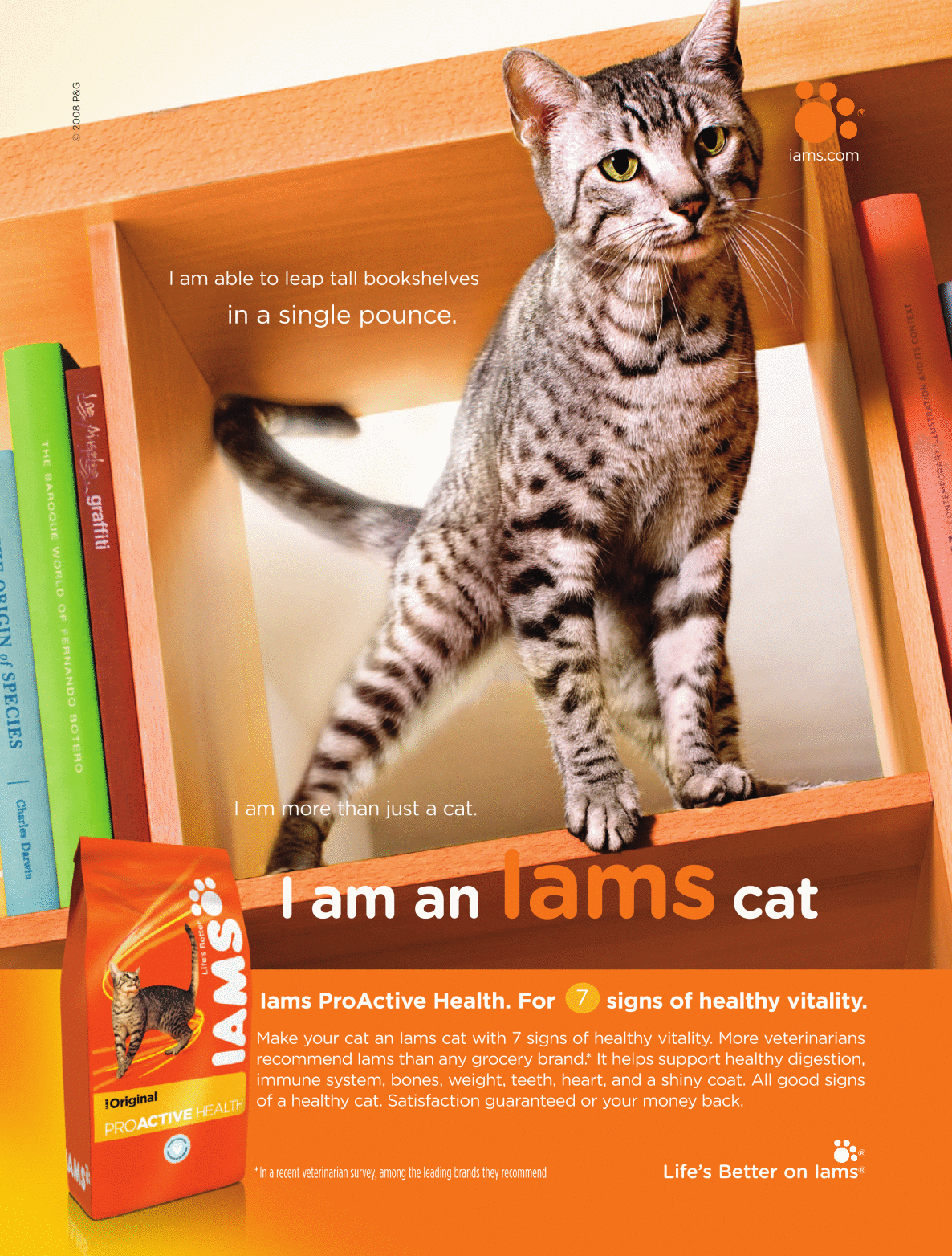
Above: A grapevine-laden arch leads into the Mariani family's organic orchard. **Top:** Oleander in bloom. **Right:** The entire garden is meant for outdoor living, but the terrace is the destination for alfresco meals.

Above left: The fanciful design of the playhouse sets it apart from the formality of the garden. **Above:** Chile peppers ripen in the organic vegetable garden. **Below:** Mark and Kathy Mariani and their twins, Alessandro and Isobel. **Left:** Brilliantly hued sunflowers are among the many plants that the Marianis raise to offer nectar to bees and fodder to other beneficial fauna.

and frolicking. The last is evident from the children's higgledy-piggledy playhouse. "The garden is really quite formal in design and planting—a mix of French and Italian garden styles," Kathy says. "And we wanted the kids to have a place that was purely their own. That's why we designed the playhouse to be so informal in appearance."

Mark, according to Kathy, has a photographic memory and has filed away countless images of the gardens they have visited all around the world. "He can draw from this vast library when he designs a garden—for us and for his clients—knowing that it will be exactly suited to the purpose," she notes. And indeed Mark is an observant—some would say obsessive—guy. It's revealing to check his company's Web site video as he lays out his design credo: "Nothing is left to chance." In fact, all is carefully crafted to deliver an on-target message. In considering the various components to be included in a large private landscape, such deliberation can be an asset.

When it came to laying out their own garden, Mark knew immediately what shape it would take and at first glance visualized the plan for the four-acre estate. Kathy, too, has the ➤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Top: Boxwood curlicues dress a two-tone gravel carpet; the French-influenced design matches that of the house. **Right:** Apple trees planted in large terra-cotta containers. **Below:** Apples benefit from regular pruning of the trees. **Left:** Ceres, goddess of the harvest, terminates a vista.

same focused vision. "This is our first home and garden, built when we got married," she says. "We knew right away that this was how we wanted to live." That means being in touch with the land but also savvy about style and comfort, aspects of life that, in the case of the Marianis, turn out to be quite portable.

"Harvest is an important time of the year for us," muses Kathy. "It's the time of year we were married, and we are always sure to be at home for Halloween." She describes family gatherings and weekends spent with friends who help celebrate the harvest, which is considerable. Each year brings a bounty of home-canned and preserved organic produce. The couple pride themselves on sharing their harvest, including jars of organic honey that they donate to their children's school. "Nothing is better for you than raw honey," insists Kathy.

Mark, meanwhile, discusses growing tomatoes and basil in containers at their holiday home in Colorado and envisions plans for tropical fruit and colorful flowers in an island-getaway garden. "This is the way we decided we want to live our lives," says Mark. "It's our dream, and we've made it come true."

For more information, see sources on page 210

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THE ATLANTA HOME OF DAN AND NANCY CARITHERS

finders keepers

IS THE CULMINATION OF A LIFETIME OF COLLECTING

BY CANDACE ORD MANROE PHOTOGRAPHY BY EMILY FOLLOWILL PRODUCED BY ELEANOR ROPER

It's easy to imagine Dan Carithers as a child shouting "finders keepers!" when he discovered an especially shiny stone or some equally cool cast-off. Throughout his career, this dean of Atlanta design not only has known a good thing when he's seen it, but he has also had the good sense to hang onto it, no matter what the prevailing design wind. "If I love it, it's right," he fires off in a gentrified Georgia accent playful with self-mockery. As a result, many of the furnishings he couldn't resist when he bought his home nearly three decades ago remain as appropriate for it today as they were then.

The house itself, which he has shared the last 15 years with his wife, Nancy, won his heart at first sight. "It was like a Doris Day house," Dan is fond of saying of the 1937 cottage in Atlanta's Buckhead community. "You wanted to hum while you strolled past. All it needed was to be chic-ed up."

His first "chic-ing up" still works its magic. "One of the things that attracted me to Dan was, of course, his style," says Nancy. "I'm happy to let him do the decorating!"

Dan, too, marvels at the longevity of their home's design. "People walk in and ask when I did this kitchen. When I tell them 30 years ago, they're astonished." The kitchen's pine floors, white cabinets, and garden-facing glass wall of French doors topped with windows are nothing if not classic. But they are not how Dan explains the room's timelessness. "It's parts and

Opposite and below: The living room and foyer were recently redecorated with blue Clairmont fabrics. On the mantel, 18th-century creamware is displayed in front of a 19th-century James East landscape. The foyer's 19th-century bamboo lamp table (one of a pair) stands beside a wall of vintage photos and a Bruce Hafley still life in oils; the octagonal table is 18th-century Moroccan.
Left: A casual furniture arrangement eases the formality of the living room's tailored curtains and fine antiques, which include an heirloom gilt mirror from Nancy's family and a 5,000-year-old Asian bowl on the ceramic garden seat.
Below left: Dan and Nancy Carithers.
Preceding pages: Dan covered his antique Knole sofa with jaunty stripes, then extended the blue-and-white palette to the velvet-armed chairs and even to the dining room.

The dining room wall's elegant trompe l'oeil copies creamware patterns. An iron-and-Baccarat crystal chandelier shines light on the table's tureen, which is circa-1830 Leeds creamware. **Opposite, top left:** Dan is mad about blue and white. **Top right:** The house's cottage style instantly won Dan's heart. **Bottom right:** An assortment from Dan's collection. **Bottom left:** The gardens include 2,000 English and American boxwoods and a 154-year-old granite obelisk that once belonged to Admiral Peary. "I told Nancy we were hemorrhaging money in the back yard," he laughs. But the expense was worth it just to hear 4-year-old granddaughter Lily ask to "take a turn in the garden."

Guests are hard-pressed to believe Dan designed the kitchen 30 years ago when he bought the house. Its "parts and pieces" design was unconventional for its time, but is now standard for creating a kitchen that appears more room-like than one with wall-to-wall matching cabinets. Old creamware pitchers and brown-and-white English and French transferware plates add to the cottage style.

pieces, not wall-to-wall cabinets everywhere. That's why it's successful," he opines. Designing kitchens to look like regularly furnished rooms became a design trend more than a decade ago; now it's part of the standard vocabulary of kitchen design. Dan was ahead of the curve, though he doesn't much care. "What matters is that I have to really, really love each and every thing I use in my home," he says. If they last forever, that's dessert.

"I first love the pieces individually; then I make them 'go together.' It's the same as with my clothes. When you get so cloned, so matched up, your clothes have no personality." No danger of that happening to Dan, either with wardrobe or home. "I'm wearing jeans with a navy Armani blazer today," he notes. "When I go home, I'll lose the blazer and add velvet slippers."

That same mix of the casual with the fine informs his home. "I like damask and velvet but in small doses. On the other hand, I absolutely love checks," he says, pointing to the dining room chair backs and tablecloth and the living room's pair of bergères.

He's also crazy about blue and white, a universally friendly palette he ran with full throttle to refresh the living and dining rooms in a recent redo. "My theme used to be 'Make It Beige, Make It Beige.' Now it's 'Singing the Blues,' " he laughs. "I wanted everything to look relaxed and not pompous," he says, repeating the mission statement that has kept his career on a steady course.

Some of his success in bringing a relaxed look to the new decoration can be attributed to his recycling of old favorites. The very shape of the living room's main window wall was dictated 30 years ago by the antique high-back Knole sofa he wanted to fit there. "Right after I bought the house, I renovated it with this window to fit the sofa. I've just sort of clung to [the sofa] all these years," he muses. "It's been covered in more things than you can imagine. One of these days I'm going to paint it white!"

The room's small bergères have tenure, too. "They're from Jansen [fine mid-century French furniture] and they're a hot ticket today if you can find them," Dan notes. In the dining room, Dan still cherishes a reproduction sideboard he found in a junk shop in Atlanta for $200. "I repainted it, and I've had it copied for several clients. That's when I like things—when they make the room work."

At least as much as the furniture, the design element that makes the dining room work is the decorative paintwork added by Dan. "We first painted the panels, then I designed an inset copied from a piece of creamware," he explains. Keeper? "Absolutely. I will probably never, ever change that," he forecasts. "This room works beautifully when it's the two of us, when we have a dinner party, or when we have the grandkids over and bring out all the finery." Dan has only two rules for entertaining: "Be nice, and have good manners."

He is a stickler for details, and words are no exception. Instead of a "family room" or "den," he prefers calling his informal public room by the more visually descriptive name, "long room."

More than any other space, this room flirts with rusticity—a halltree with antlers hugs one wall, and trophy antlers (for hanging hats) are mounted on another. The room's bookcases, which he calls "Tudor brown," were inspired by his collection of 18th-century English and newer American slipware—pieces, along with pottery from the south of France, that he particularly cherishes. And so does the rest of the collecting world, apparently. "American pieces I paid $25 for are going for up to $25,000," he says with amazement.

"What you have to understand, though, is that I don't care what kind of pot it is—who made it or what country it's from. I am totally driven by color. My favorite pieces are not necessarily the best pieces, but they're the ones with the best color. In collecting, I have very few rules."

Another space recently redone is the foyer, whose fresh look actually is the silver lining of a household accident. "A sofa was being moved from upstairs, and it was dropped and ruined the foyer floor," Dan explains. The subsequent cover-up paint job over the damaged wood features brown geometrics offset by 14 shades of white paint.

"I like to do that sort of thing—just sand it down, and you're done. This kind of faux stone was done by Palladio centuries ago, and even before that. The man who thinks he's original has no memory. The way to personalize something is to bring yourself into it."

Spiffed up for another decade, his home full of keepers and historic decorating techniques "has no real rhyme or reason to its design," admits Dan.

But then, the most personal homes never do.

Landscape architect: Spencer Tunnell **For information, see sources on page 210**

DESIGNER **AT HOME**

Dan Carithers

It's easy to understand Dan's approach to design if you keep in mind that creativity is all about intuition. Rules have little or no role in his shoot-from-the-heart world. "When I bought this house, I immediately replaced every wood door downstairs with French doors so that nearly every room had access to the outdoors and great garden views. People in Atlanta thought I was nuts, that I had sacrificed privacy. My response was, 'How much privacy do you think you have with your 64 windows?' " Dan's confidence comes from 30 years of running his own design firm, which he launched while also working as a corporate design consultant for Baker Furniture. His first job was at a department store, where he became fashion and merchandise director of home furnishings. Today, Dan's design expertise extends to his own furniture line—DC Designs, from Sherrill Furniture. He also is a design consultant for the Althorp Collection (reproductions based on originals from the ancestral home of Princess Diana).

Dan Carithers Design Consultant, 2300 Peachtree Road, Suite C102, Atlanta, Georgia 30309 (404/355-8661; dan@dancarithers.com).

Guests of all ages enjoy a charming upstairs retreat with toile-covered walls and a matching bedskirt. The vanity mirror is gilded bentwood; the chair is old Baker. Even in this green room, Dan asserts his love of blue and white. **Opposite bottom:** Instead of a den, Dan and Nancy unwind in their rustic "long room" with its ceiling beams, animal prints, and fine old brown-and-mustard slipware. Dan bought the wing chair in France "as an accessory. I never intended it to be used for sitting—it's uncomfortable!" The child's chair (used by his grandchildren) is a copy of an 18th-century chair purchased for a client.

BY LISA CREGAN PHOTOGRAPHY BY WERNER STRAUBE PRODUCED BY JENNY BRADLEY

friends first

DESIGNER TOM STRINGER **IRRESISTIBLY BLENDS** FRENCH ANTIQUES,

MODERN FURNITURE, AND AFRICAN ART IN HIS CHICAGO HOME

Chicago-based designer Tom Stringer takes on a renovation the way a swan swims upstream, with absolute serenity on the surface and furious activity beneath. The only drama his clients ever witness is in their dazzling finished projects.

During the renovation of their 1906 townhouse in Chicago's Lakeview neighborhood, however, Tom's partner, Scott Waller, observed a bit more of the paddling.

"I'll admit the project went a little further than I'd planned," Tom says sheepishly of the baseboard-to-ceiling gut job. "I tend to be blasé about ripping things out," he says with a sly smile, "but Scott will grab every piece of molding and cling to it!"

While the details may have been debated, to rehab or not to rehab was never the question. When Tom and Scott first saw the three-story house, its condition was beyond dire, but Tom was immediately taken by its graceful limestone facade.

Inside was another story. "It was terrifying," Tom admits. "The house had been torn apart and 'historicized'—each room based on a different period in history. We had the Empire bedroom, the Art Deco bedroom, and the country bumpkin kitchen complete with barn siding and a 1920s refrigerator."

Today the flow of rooms is so seamless that a visitor would assume the layout was the original architect's intention. When the last piece of shimmering silver-leaf wallpaper was applied to the dining room ("Dining rooms should always be glamorous," says Tom), the transformation was complete. The result is very much a self-portrait. "Years ago I figured out that I love to live with three things—contemporary furniture, French antiques, and African art," says Tom. "I finally got to go all out with that formula. There's no part of it I wouldn't do again."

Throughout the townhouse, antiques and modern furniture are highlighted by a restrained palette of beiges and chocolate browns, and art and artifacts pepper every room. The effect of

In the living room, designer Tom Stringer hung landscape photos that he calls "the architecture of nature." An amethyst throw pillow breaks up the understated palette. Gabby, a former stray puppy, takes the exotic mix in stride.
Left: The house's dramatic neo-Gothic facade beckons amid the front walk's plantings.
Preceding pages, right: The entry hall reflects Tom's muted but texturally rich style. "The rustic African statue on the traditional sideboard is unexpected," he says. "It keeps things interesting."
Left: On the third floor, the designer created a light-filled office for Scott Waller, who works at home as an educational consultant. Scott's collection of Salvador Dali lithographs enlivens beige walls.

curiosities—an intricate beaded headdress from Nigeria atop a sleek lacquer chest in the living room, for example, or a rustic sculpture from Cameroon perched on the entry's sideboard—is both charming and disarming.

"All of these things were collected on some trip or other; all have an adventure attached," says Tom. Even the living room's lush carpet, part of Tom's own line of furnishings, reflects the pair's globe-trotting ways. "The design was inspired by Moroccan Zellige mosaic tile," says Tom.

Upstairs, the master bedroom has its own version of layering. A sparkling French crystal chandelier and chocolate brown walls set off a graphic David Hicks-style carpet. At night the room is a comforting cocoon, but when the drapes are pushed back in the morning, untrammeled shafts of sunshine bounce around the dark walls. "I think these walls actually magnify the light," says Tom, contradicting all the laws of decorating.

DESIGNER **AT HOME**

Tom Stringer

"My idea of nirvana is a dinner party with gourmet food and good wine in a gorgeous dining room where everyone's in T-shirts and jeans," says Tom. "I always try to combine things in that way." Whether he's pulling together a lakeside cottage in Michigan, a frontier ranch, or a city apartment for his farflung clients, Tom's finished designs always temper haute style with casual comfort.

After opening Tom Stringer Design Partners in 1995, Tom rose quickly to the top tier of the national interior-design pyramid. And though he's Chicago-based, Tom doesn't let geography constrain his style. "My travels are my greatest inspiration," he says. He's known for trotting the globe in search of offbeat objects for clients as well as exotic ideas for his line of furniture and carpets, available through Texstyle, the furnishings manufacturer.

When asked to describe the perfect room, he just laughs, "It's not perfect; it's got lots of quirky details."

That's Tom—imperfection to die for.

Tom Stringer Design Partners, 314 West Superior Street, Suite 601, Chicago, Illinois 60610 (312/664-0644; tomstringer.com).

A former school principal, Scott is especially fond of the dining room's "classroom chalkboard" painting, commissioned by Tom.

Opposite: In a corner of the living room, the sculptural drama of historic African currency from Zaire and an oceanic paddle is heightened against the stark stone of the mantel.

Tom says he wanted an "anti-white" kitchen with tobacco-green cabinets that give the feel of New Orleans style. Shelves were built directly over windows, providing storage without blocking light. **Left:** Tom (seated) and Scott spend warm evenings from May through October relaxing in the tranquil garden.

As dramatic as these rooms are, though, Tom doesn't believe in creating one splashy moment after another. "Details are most comfortable when they're quiet," he says, pointing to a trim that exactly matches the copper color of a throw pillow in the living room. What Tom calls "metal colors" (copper, silver, gold, bronze, and platinum) run throughout the house—not just in fabrics and trims but also echoed in the sepia-toned landscape photographs covering a living room wall. "They're soft and understated," he says.

Scott agrees: "This isn't about 'Let's make a show'; it's about 'Come in, sit down, be comfortable.' " That's truly what this house is all about—comfort, entertaining, and friends. Tom even reworked the structural layout of the house with entertaining in mind. "There should always be an entrance and an exit to a room," he says adamantly. "Nobody wants to get stuck in a dead-end room." His solution was to create two new doorways linking the dining room and kitchen, sort of a circular escape route for the socially wary.

The easy-access kitchen is where the pair's "friends first" attitude really becomes apparent. Tom furnished the space with a massive island, an extra-long sofa, and two expansive leather wing chairs. "We never have trouble getting people to keep us company while we cook," he laughs. "We'll say, 'Have a hunk of cheese and some wine and, oh, would you mind shelling these peas?' "

Friends who've completed their pea-shelling initiation often celebrate by relaxing in the garden—just beyond the kitchen's French doors and down a swooping iron staircase. It was planned with the help of Chicago landscape designer Doug Hoerr, who with the homeowners created an inviting alfresco living and dining space inspired by the lush hidden gardens of New Orleans. "It's a secret that unfolds off the street," says Tom, who particularly loves the sound of water trickling in the fountain. "It drowns out

all the noise of the city." It is hard to believe that the perpetual whoosh of Lake Shore Drive traffic is only a few blocks away.

Tom tested the house's party readiness recently when he threw a birthday bash for Scott. "We inaugurated the house by serving a potluck supper to 150 friends," laughs Tom. Of course, those simple pots were filled with elaborate gourmet interpretations of 1950s comfort food and accompanied by some painstakingly chosen bottles of good wine. Just another typical Tom Stringer project. It only looks easy.

Architects: Steve Rugo and Lindsay Graham **Landscape designer:** Doug Hoerr

For more information, see sources on page 210

In the master bedroom, warm chocolate brown walls and graphic patterned carpet make a dramatic backdrop for an ornate neo-classical mantel and cozy seating area. Tom chose the dark bed and chocolate walls to keep the space from becoming too light and airy.

BY CANDACE ORD MANROE PHOTOGRAPHY BY JOHN GRANEN PRODUCED BY ANDREA CAUGHEY

awakening

DESIGNER DAVID KATONA RESTORES A SAN DIEGO

SLEEPER TO **ITS 1924 VITALITY**

One of California's best-kept design secrets is David Joseph Katona. In an age of celebrity designers tussling for media turf and brand identity, he refuses the services of a publicist or marketing specialist, preferring to procure clients the old-fashioned way. "All of my work has been through word-of-mouth referrals," he explains of his residential design projects from Los Angeles to Colorado, where he studied design and launched his career. He also owes his low profile to one other factor: "For the past 20 years, I haven't submitted any of my projects to a design magazine for publication. I've been too busy," he apologizes. His 1924 Mission Revival bungalow in San Diego's Mission Hills, however, changes all that. A hands-on restoration six years in the making, it is a labor of love too good not to share.

"I just finished two minutes ago," he laughs of the project's ongoing nature. "I installed the gardens in 2006 and did additional fine-tuning last year." The transformation is radical.

"When I bought the house, every room was a different shade of pink. All the millwork was white. I didn't even realize that mahogany existed beneath all the paint." Likewise, the beauty of the original living room fireplace lay hidden beneath a camouflage of dirt. "The tiles were literally brown, with no

Opposite: To add geometry to the living room's fabric mix, designer David Katona included a pair of new harlequin-patterned velvet fauteuils. A 1920s Earl C. Schwartzkopf plein-air landscape hangs behind a 16th-century bronze Taoist immortal figure that David placed on a lamp base. **Above:** David and his father, Joseph, handcrafted the garage doors. **Right:** The designer and Kayla, his Rhodesian Ridgeback-Labrador mix, are inseparable. **Preceding pages:** David hand-applied Venetian plaster to transform the pink walls of the living room. A custom mohair sofa with antique French tapestry pillows invites comfort. "In all my projects, my fabric selections are about quality, texture, and the play of pattern," he says. Pre-Columbian sculptures dot the original mahogany mantel.

blue showing," says David. Many hours of careful cleaning with a bucket of soapy water revealed them to be either Rufus Keeler's California Clay tiles or Batchelder—both prized.

A spiritual man with a keen global awareness, David relishes bringing an older house back to life as good green living. "It's the ultimate way to recycle," he says. It's also one of the most rewarding. "I believe if your intentions are very good, an older house works with you. It tells you what was here if you're listening."

Examples support his claim. "A very subtle little bump in the plaster told me where the original sconces had gone," David explains. And in placing a fixture in the center of the living room, where research on the period told him it should go, he got another thumbs-up from the house. "When the electrician was in to do the wiring, he discovered a junction box already there in the center of the room, which meant I was on the right path."

Both the house and its lot are small. David made them live larger by harnessing the lifelong passion for gardening he acquired from his mother, Barbara, while growing up in Michigan. He replaced five different types of fencing-gone-bad with a stucco wall he handcrafted with the help of his father, Joseph, a retired engineer. The wall privatizes the small lot, which David made lush with succulents, palms, pines, flowering shrubs, and lacy trees. With French doors now replacing windows, each room accesses the magical outdoor spaces. "All my landscaping was done from the inside out," he notes, "and everywhere it's a case of form following function." A pittosporum, for example, blocks his living room's view of a neighbor's front door. On the far back garden wall, visible clear through the house from the front door, he built a focal-point fountain. "So instead of seeing into my neighbor's yard, this is my view." Mosaic brick paths wind around to the front, where an arched gate built by David and his father opens to a sculptural stone fountain.

"I left a little time capsule in the hollow space above the gate," notes David. "I placed all my drawings for the gate there and signed both of our names." He did so in spite of—or perhaps because of—his favorite credo on construction: "When we build, let us think we build forever." Bringing it down a notch, David says, "When we build something, it's important to work to the best of our abilities, to leave behind a mark of who we are. We tend to take it more seriously when we realize the people after us will regard our work as who we were."

For David, restoring his home was akin to experiencing what geologists call deep time. "These houses have a soul. If you think about the last 84 years, a lot of people have lived here. That's a lot of stories, a lot of life. If you are open, you will feel that. You can't help but pause and take note as you pull out a nail and

Left: The living room opens to the dining room, which flows into a small library at the back of the house. The living space was expanded with a garden that features a fountain-studded stucco wall and brick paths. **Above:** For a more spacious look, David also knocked out a wall between the kitchen and dining room. His father handcrafted the cabinets.

Opposite: David built the archway to the back garden with a plywood form, 18-inch footings, and a hollow top, in which he hid a time capsule. He designed a doggy door for Kayla in the tongue-and-groove gate his dad built, then gave it "wormhole" detailing to look vintage. **Above:** Painted white when David bought it, the 1924 bungalow had suffered neglect as a rental property. He added the wall and landscaping to make the 3,000-square-foot lot live large. **Top right:** The gurgling fountain spreads tranquility. **Right:** David tends the garden. **Below:** A weeping bottle-brush tree creates privacy.

DESIGNER **AT HOME**

David J. Katona

Whether he's designing a 20,000-square-foot estate for software entrepreneurs or his own intimate bungalow, David brings the same philosophies to each job. "It's about unflinching attention to quality and detail," he insists. As an interior and architectural designer, he is a full-service provider, orchestrating all the elements—design, architecture, and landscaping. "I'm a ground-up designer," he explains. "I love new construction, renovations, and all aspects of design. A home is about a combination of architecture, interior design, and landscape architecture. On my projects, I am typically the one who holds the vision together." As a former professor of traditional and contemporary residential interior design at the Interior Designers Institute at Newport Beach, David designs thoughtfully and articulately, with the occasional dash of humor. "Life is too short to be beige," he assures.

David Joseph Katona Interior Design/Interior Architecture (davidjosephkatona.com). Los Angeles (323/333-5624); Orange County (949/923-8529); San Diego (619/298-2057).

Opposite: A thick headboard wasn't an option for his small bedroom, so David got creative with a 1920s Liberty of London copper-and-leather screen. **Below:** He restored the original bath in the two-bedroom, one-bath home, retaining the medicine cabinet and adding beadboard. **Right:** The old pocket watch belonged to David's grandfather.

realize that the last person to have touched it was the one who built the house. This reminds me that my time in here is very temporary. When you sense that, you are inspired to leave behind your very best for those who come later."

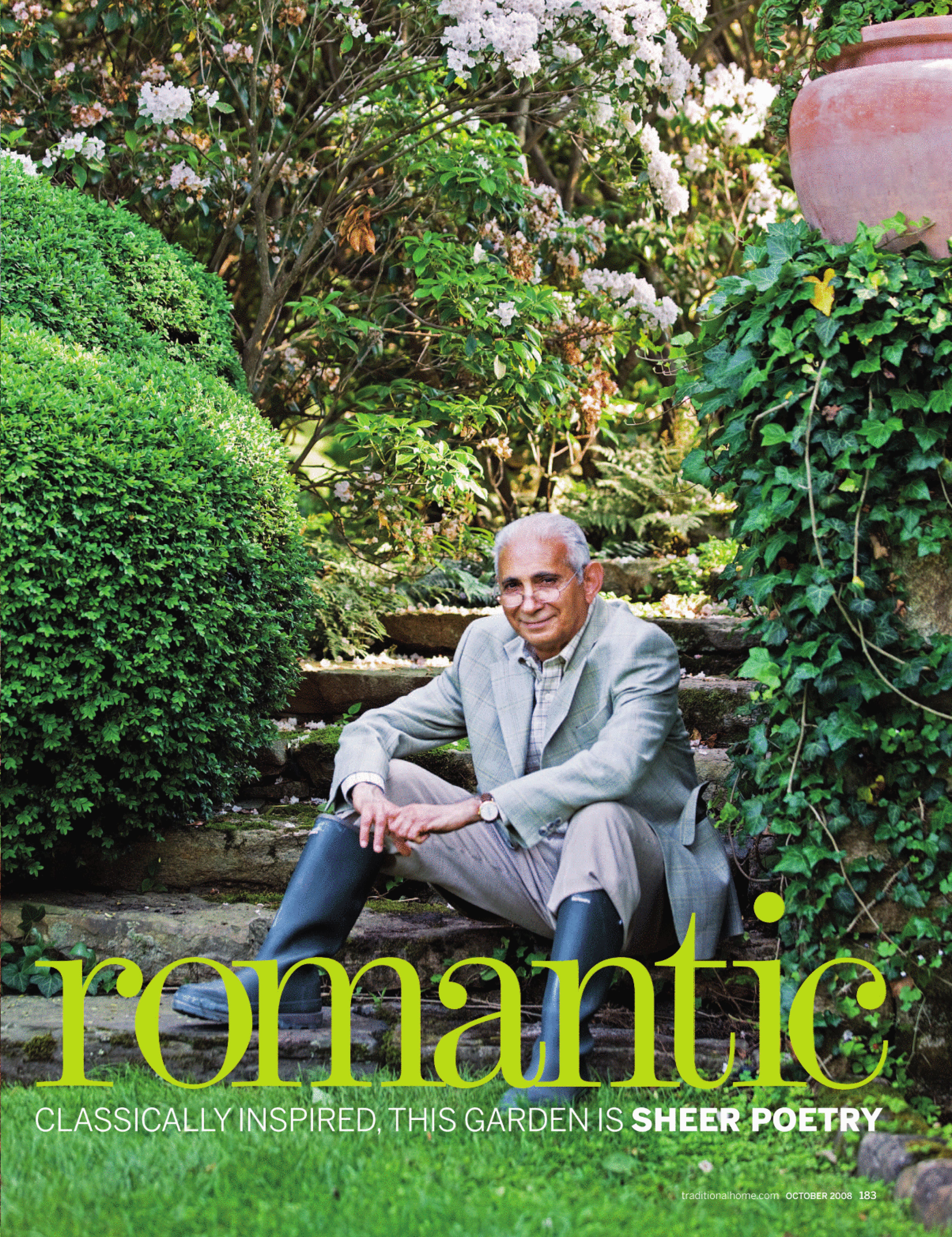
That meant getting things right. "The original front and side elevations of the house are symmetrical, so I continued that symmetry into the kitchen," says David of the only room that he renovated instead of restored. Cabinets on either side of the island sink appear identical, though one houses a dishwasher while the other caddies silverware. He designed a pair of stained-glass windows to bring symmetry to the range wall, selecting only glass that would have been available and appropriate in 1924. Even the new soapstone counters look like they belong.

In designing, David embraces various provenances and periods. "My style is an eclectic mix," he says, pointing to a 1917 Navajo weaving that hangs behind the dining room's 1860 walnut French wine table and new Windsor chairs. "I like a collected style with very few 'decorator' items. In all my projects, I want the client's personality reflected. When you bring things into your home, they should remind you of something positive or trigger a good feeling." An 18th-century Buddha-with-dog carving evokes that good feeling for David, who has spent only a couple of days apart from Kayla, his 7½-year-old Rhodesian Ridgeback-Lab mix. "Home is where we gather our ability to engage in the world," he reflects. "It must inspire."

For more information, see sources on page 210

garden

BY ETHNE CLARKE
PHOTOGRAPHY BY JONATHAN WELLEN
AND FARZAN SALEEM



romantic

CLASSICALLY INSPIRED, THIS GARDEN IS **SHEER POETRY**

d

Dinyar Wadia is an award-winning New Classicist architectural designer of fine homes, luxe interiors, and elegant landscapes, but chances are he won't mind being identified as an old-fashioned romantic. Speaking in softly accented English, this native of Mumbai (Bombay), India, is less interested in expounding his philosophy of design than describing the loving partnership he shares with his wife, Gool, and the good fortune that brought them to New Canaan, Connecticut. And to the house they named "Gitanjali" after the 1913 Nobel Prize-winning poem of that name (which translates as "Song Offering") by the Indian philosopher Rabindranath Tagore.

Dinyar learned his craft in India, but as a young man he decided to travel; in the early 1970s he arrived in the United States where he worked with several leading architects, expanding his architectural tastes while absorbing traditional styles—from Anglo-Indian Colonial to Early American Colonial with stops in between at French Beaux Arts and Mid-Century Modern. With his broad base of experience, he can respond to a client's dreams as well as the demands of the site, doing what's best for both. "The ego," he says, "has no place in successful design."

Gitanjali began life as the guesthouse for a significant country estate. The main house was demolished long ago, but Dinyar updated and elaborated this smaller structure, respecting its half-timbered style that was unmistakably inspired by the 19th-century Surrey school of English architecture. Around the house he created an informal woodland garden—establishing a setting entirely appropriate to the style of the house and its surrounding natural landscape.

"Yes," admits the classicist, "this is a rather wild garden. But I prefer to call it floppy." And with that he draws attention to the single formal element in the whole scheme—the boxwood-

A rustic dovecote is a stop along the path through Gitanjali's woodland. **Opposite, top left:** The teahouse sits at the end of the formal path. **Top right:** A bull's-eye glass window accents the English style of the house and garden. **Middle:** Allium 'Purple Sensation'. **Bottom:** Colorful shrubs and specimen trees complete the picture. **Preceding pages, right:** Homeowner and designer Dinyar Wadia. **Left:** The garden facade of Gitanjali.

Above: The loggia is an all-weather gathering spot that, with shutters thrown open, gives a wide-angle view of the garden and of Arjun, a rough-coated collie.
Left: The interior is warm and casual; paisley-patterned textiles and wicker furnishings blend easily with exposed brick walls and oak-beamed windows.
Right: The fragile pink-tinted spathe of arisaema, or jack-in-the-pulpit, a native woodland plant.
Far right: Like those of the loggia, the walls of the teahouse melt away when the doors are open wide; the little structure has a wood-burning fireplace that makes it usable even on cold autumn days.

lined walk connecting the living room terrace to the teahouse beneath the trees. "It's the only feature that is remotely in a straight line. But the boxwoods," he points out, "are floppy!"

Explaining what drew him and his wife to the property, Dinyar the romantic offers, "It had been vacant for some time before we purchased it, and two previous sales had fallen through before then, so we felt it had our name on it. We are truly blessed to live in a place of such peaceful tranquility."

But even before setting his hand to it, Dinyar recognized that the garden had an English pastoral feel, because he and Gool had recently visited England and the Royal Horticultural Society's garden at Wisley, Surrey. "It completely turned us on our heads," Dinyar exclaims, "and we also visited some famous Gertrude Jekyll gardens, like Barrington Court in Somerset." The couple's English awakening, though profound, was rather

late in coming. "After we'd been living in New York for some years, my father came for his first visit to America," Dinyar recalls. "One day he said to me, 'Americans don't have nice gardens.' And I was such a staunch American, I was offended. What are you talking about? Just look at all the beautiful lawns!"

Dinyar laughs at the memory, acknowledging that it was his father—who'd been to college in England—who urged them to travel to Oxford and the Cotswolds to see what gardening was all about. "So we did, and it changed our lives forever—I thought I'd died and gone to heaven."

But heaven, as it turns out, was on their own doorstep. Admiring the way English gardens are arranged in hedge-enclosed rooms, Dinyar modified the concept and created several destinations in his garden: the teahouse with its flow-through access and open fireplace; a gazebo located in a shady area to make a comfortable viewing spot; a conservatory for Gool's orchids, tropicals, and plants raised for seasonal displays; and a serpentine path beneath the trees.

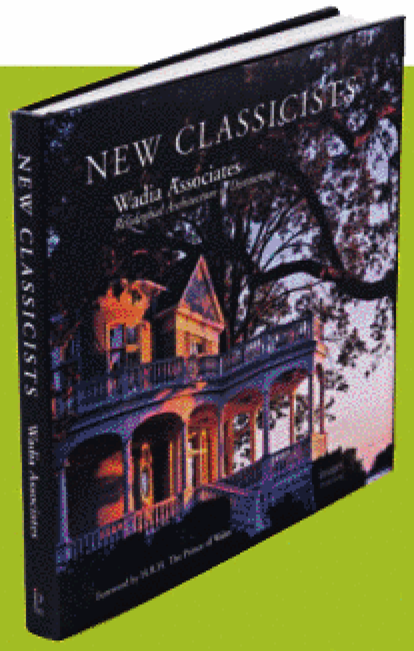
"The best part is the brook garden," Dinyar enthuses. Here, he turned an unsightly but necessary feature—a drainage ditch—into an elegant attribute by capturing the water and directing it into a landscaped culvert edged with river rock and boulders and bordered with moisture-loving plants. "I was told I should line the ditch with stones and then cover it over with grass to make a big lawn," he explains. "But just by luck I stumbled across a picture of a stream garden, and that was my inspiration." Obviously, Dinyar's tastes have moved beyond an admiration for beautiful lawns.

Throughout the year, the garden is open for special events, which Dinyar believes is "as it should be." It's fair to say that garden visiting has yet to become as widespread here as it is in England. "But that," Dinyar observes, "is changing as our highly developed sense of privacy is waning. People here are becoming less and less focused on the house and taking more pride in their gardens." As Dinyar would no doubt agree, this is also how it should be. In his words, "A house without a garden is like a person without a soul."

For more information, see sources on page 210

DESIGNER **AT HOME**

Dinyar Wadia



Many designers pride themselves on keeping their "eyes wide open," but few have developed Wadia's 360-degree panorama. His design ethos combines his early experience of home—particularly his mother's family home set in lush gardens outside Mumbai (Bombay)—with the profoundly American idea of home he came to respect as he established his career in the United States, starting his own firm some 30 years ago in the rural environs of New Canaan, Connecticut. As described in the volume dedicated to his work (part of the New Classicist series issued by Images Publishing), Dinyar eschews the idea of "signature style," and devotes equal attention to the landscape of home, designing each project so that it is appropriate to its setting. "Our goal," he states, outlining his firm's mission, "is to create traditional architecture that is contemporary in the modern world, creating a sense of casual elegance."

Wadia Associates, 134 Main Street, New Canaan, Connecticut 06840 (203/966-0048; wadiaassociates.com).

The brook garden is an excellent example of repurposing: A drainage ditch was transformed into a water feature by landscaping with native rocks and plants. A specimen *Cornus controversa* 'Variegata' marks the headwater. **Opposite, top:** The entrance to the house carries a springtime array of tulips. **Middle:** Flower umbel of *Angelica gigas*. **Bottom:** The sturdy yellow-flowered black-eyed Susan, *Rudbeckia hirta*, dances with the exotic variegated foliage of the canna lily, *Canna indica*.

under the sonoran sun

BY GRANT FAIRCHILD
PHOTOGRAPHY BY COLLEEN DUFFLEY
PRODUCED BY BARBARA MUNDALL

ANTIQUES, ARCHITECTURE, AND INSPIRATION BRING A

TOUCH OF TUSCANY TO **THE ARIZONA DESERT**

K

Kathy Stadheim knows all about the power of inspiration. As an amateur artist, she carries creativity in her genes. Her husband Rolf, an attorney who's practiced for years in Chicago, knows all about the power of a confident eyewitness. So when it came time to build their dream vacation home in the Sonoran Desert north of Scottsdale, Arizona, each contributed what they knew best. Kathy provided the inspiration, spurred by trips to Italy; Rolf insisted on a dream team of "witnesses" to help make Kathy's vision a reality.

That meant taking the whole team—including builder Randy Romero, architect Allen Tafoya, interior designer Billi Springer (who helped execute Kathy's vision), and kitchen designer Mick De Giulio, among others—to Italy for a firsthand look at the style of the house they wanted. Old-world building and finishing techniques were critical. Above all, the couple was looking to build a house that was authentic.

"They are joined at the hip creatively," says Springer. "And the message they gave all along was that they wanted everything to be real. Nothing was to be tricked out or imagined just to get the look. Everything down to the finest detail needed to have some basis in reality and history.

"In fact, we took over 40 rolls of film on the trip to have as reference points if we needed them once the work got started in Arizona. The great thing, though, was that being real didn't mean it had to be perfect. Imperfection can be good, too."

Adds architect Tafoya, "This house, more than any other I've ever done, is truly an expression of the owners' personalities

Left: Nearly every element of the living room—new or antique—blends into the theme of European-inspired comfort. **Right:** Kathy and Rolf Stadheim sit with Snuff, their Tibetan terrier, on one of the boulders tucking the house into its hillside setting. **Preceding pages:** Terrier Snuff pauses on the stairs leading to the master bedroom. The entry's adobe-toned walls and tile floors blend Europe and the American Southwest. The entry steps down to a living room with wide-planked reclaimed wood floors, a custom table, and French doors and windows framed with simple silk draperies.

and taste rather than the designer's or the architect's. I've had clients say, 'Call me when it's done.' With Rolf and Kathy, every square inch was studied, debated, changed, redesigned, and debated again. They were both absolutely great to work with. It was truly a team effort."

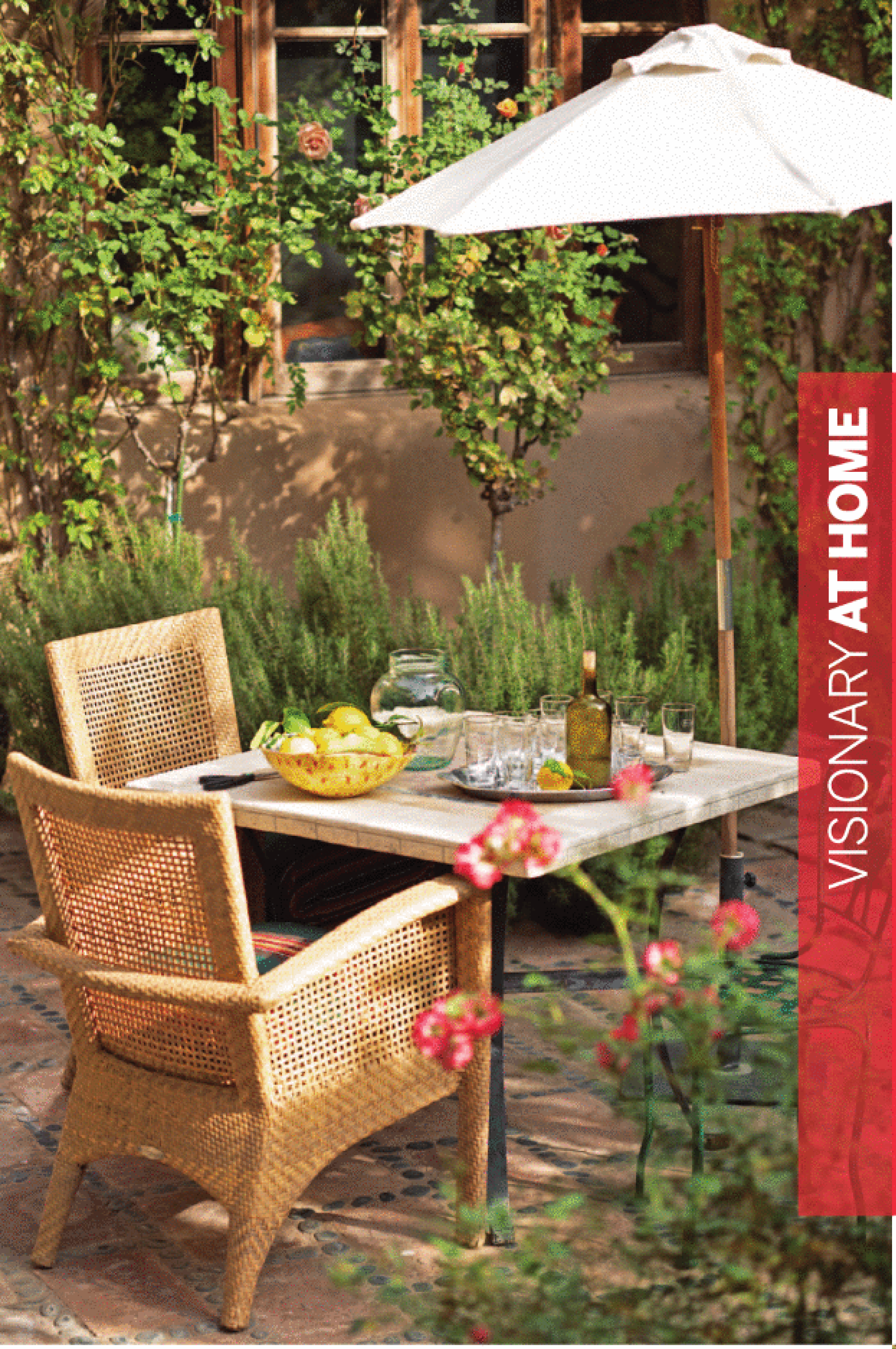
The Stadheims and their partners did find plenty of ideas overseas, and they also found a wealth of time-honored materials that they imported for their home. Besides pottery and antiques, more permanent elements such as stone sinks, fountains, wrought iron chandeliers, and roof tiles made their way back to the couple's boulder-strewn site, built on a rather challenging steep slope with a stunning view of Pinnacle Peak.

Looking at the house from the street and walking through the finished interiors is like stepping through time. With pigmented and hand-plastered walls, heavy ceiling beams, reclaimed wood floors, terra-cotta tiles, and deep arches and vaults, the home feels as if it's stood for centuries and played host to generations of family. Part of that feeling is the balance of large public rooms with a number of smaller, more intimate spaces that too often are overlooked in new homes. The small anteroom leading to the master bedroom at the top of the stairs is a prime example. As perfectly composed and detailed as any of the other rooms, the nook serves as both a transitional space and a little spot of seclusion, ideal for sipping coffee and reading the newspaper or gazing at the property's spectacular views.

The Stadheims, who entertain frequently, especially enjoy the dining room, another of the large home's smaller spaces. "This is our favorite room in the whole house," says Kathy. Arched windows and a vaulted ceiling give the space its special character. "It's so cozy, but it's great for dinner parties, too. We've jammed 14 people in there!" she laughs.

Though everything about the house feels authentically rooted in history, its architecture is not precisely "pure" (which, perhaps, contributes to its authenticity, as few historic homes subscribe to one narrow style). Architecturally, it "is really kind of an amalgamation of European architecture from Italy, France, Spain, even a bit from England," says Tafoya. "It's not strictly Tuscan or Italian. 'Old-world European' is probably the most

Left: The dining room's custom mesquite table is set in front of a curved corner stucco fireplace. Recessed arched windows and a beamed ceiling are at home on either side of the Atlantic.
Top right: The Stadheims brought in Chicago kitchen designer Mick De Giulio, who integrated the kitchen into the rest of the home by using a stone sink, a brick vaulted ceiling, and warm-toned cabinetry.
Middle right: A family room off of the kitchen is a great spot for breakfast. **Bottom right:** A black La Cornue range built into an alcove references wrought iron used elsewhere; the stucco and tile backsplash and surround also echo elements throughout the house.



VISIONARY **AT HOME**

Kathy Stadheim

From the very start, Kathy Stadheim knew how the interiors of her and Rolf's home would look and feel—even if she didn't know what the architectural style would be. Color is key for her, and it, rather than shape or form, was the driving force behind the appearance of the couple's new Arizona vacation home.

"We're both sensitive to color," says Kathy, "and over the course of five years as we were thinking about the design of the home, in our minds we always had the palette. And that naturally led us to this old Tuscan style."

Indeed, the earthy colors that Kathy is perpetually drawn to can be seen here in the plaster pigment, wide-plank floors, tile, cabinets, and trim—all of the finish work she chose with designer Billi Springer. Beyond the backgrounds, though, the palette informs the couple's artwork and pottery purchases, as well as choices for more textural furnishings such as rugs, draperies, and upholstery. "Cozy, warm Tuscan became the goal," adds Kathy.

To execute her vision, Kathy worked with interior designer Billi Springer and Associates, 7550 East McDonald Drive, Suite G, Scottsdale, Arizona 85255 (480/419-9265; billispringer.com; billi@billispringer.com).

accurate description." Combine that venerable architecture—whatever name you give it—with a restrained hand in the furnishings, and it's easy to imagine a weekend at the Stadheims' as a stay with relatives in the old country. The family room, for example, gets its laid-back personality from a Taos-school painting above the fireplace, a folk-art rooster, and an antique vault used as a side table. "Kathy and Rolf wanted this house to be less formal, more gracious," says Springer.

"We're pretty casual people," Kathy agrees. "We entertain a lot, so we wanted it to be informal but not rustic. We wanted guests to be comfortable."

As in so many European country homes, the rooms here feel perfectly scaled. True to the Stadheims' mission, the spaces are indeed authentic, with every detail carefully thought out. In the living room, for example, the tile is closely butted rather than spaced, giving the room a European vibe. Building materials mix with the artwork and texture and fabric of the furnishings. The restrained decor creates a holistic aesthetic that combines all of the elements in harmony.

The thoughtfully composed landing at the top of the stairs—with a window seat bathed in light for reading or daydreaming—leads to the master bedroom. It is just one of the many surprisingly intimate small spaces built into this expansive home.

Opposite: Rolf and Kathy call their cozy garden room—with its small table set for two—the pizza patio because it has a built-in pizza oven. Meticulously placed strips of small stones separate the terra-cotta tiles of the patio paving.

The color palette also tempers the home and gives it the welcoming, easy atmosphere the couple so much desired. "The palette evolved for the interiors as we went along," says Kathy, "though we definitely had choices. We knew we didn't want cool tones. We wanted a warmer palette. And the light here is such a warm light. That affected what we chose for many things—tile, counters, plaster."

"The plaster walls became a living portion of the house," adds interior designer Springer. "They add so much to the warmth and the light."

While long, arid views ground the home in the American Southwest, lush gardens just outside the wealth of traditional small-paned windows and French doors in the living room—custom-made on-site by builder Romero—give the illusion of the Mediterranean. Stone walls are topped with iron fencing, and custom plantings reflect Kathy's love of roses, herbs, and pomegranate and lemon trees.

Rolf and Kathy's passion for old-world skills turned the job from just another project into a real work of art for members of the design team, who rose to the challenge of creating a true-to-form reproduction.

"The funny thing," says Kathy, "is that when we started to think of building, we really didn't have a specific style in mind. We were new to the Southwest, and [the architectural style] just eventually evolved into old Tuscan. We had materials we loved, and we went to Italy to get ideas. During the process, we went back, and the second trip really confirmed our design choices. We found out we were right on."

Architect: Allen Tafoya **Interior designer:** Billi Springer

Kitchen designer: Mick De Giulio **For more information, see sources on page 210**

Above: The master bedroom feels a bit more casual—and a bit more native to the Southwest—than the more public rooms in the house.
Top right: A capacious tub with a view of Pinnacle Peak and a large stone sink that was custom-made in Italy make the master bath the ideal spot to forget the cares of the day.
Far right: The bedroom's oval window showcases the house's thick walls.
Right: A small fireplace in the bedroom wards off the evening chill.

BY AMY ELBERT
PHOTOGRAPHY BY JOHN GRANEN
PRODUCED BY LINDA HUMPHREY

A MODEL-TURNED-DESIGNER CREATES

fashion statement

TAILORED INTERIORS AS CLASSIC AS **THE LITTLE BLACK DRESS**

Working as a fashion model in Milan, Italy, and other European cities in the 1980s, Susan Marinello "was like a sponge," soaking up inspiration from such notable designers as Giorgio Armani as well as from photographers and stylists. The all-American blond beauty quickly found she was more intrigued with the back side of the camera than posing in front of it.

"Those fashion and photography experiences really ignited my design career," Susan says. "For me, it wasn't about fashion; it was about art and styling. As soon as I got back to New York, I got myself into design school."

Now an award-winning interior designer in her hometown near Seattle, Susan is sought for her carefully edited blend of modernism and traditional design. "My modeling experience is really at the core of how I approach rooms today," she says. "I think about how interiors look through a camera lens. My designs are about composition, balance, and storytelling."

When Susan and husband Dan (also a former model and now a partner in her design business) renovated their Mercer Island home, their story was "all about family." Parents of two

The round mirror above the living room fireplace is "a classic," says Susan Marinello. "It can go anywhere. It's like a little black dress." Two facing sofas encourage people to linger. **Top left:** The spacious foyer allows for easy circulation and sets the open, clutter-free style of the house. **Left:** A curved walk leads to the front door. **Preceding pages:** New windows maximize natural light. "The windows were where we had to splurge," notes Susan.

Below: Dan and Susan Marinello spent three years planning the renovation of their home. The actual work took about 17 months. **Right:** A large vintage photo of New York City printed on linen (an IKEA find) hangs in a hall just outside the dining room. French doors on the opposite wall open to a terrace. **Left:** Wide halls contribute to a spacious feel.

youngsters—Daniel, now 13, and Ali, 9—the Marinellos bought a 1940s house on a large private lot in their existing neighborhood, an island community just minutes from Seattle. "We bought this house because of the wonderful lot: There's a view, privacy, and potential for beautiful gardens."

Although the house had 5,600 square feet of living space, including a main level and a walk-out basement, it felt crowded and dark, Susan says. "The existing floor plan was tight, and there were areas where people would bottleneck when we entertained. We wanted to create a very open entry and have the primary circulation pattern be wide, gallery-like, and comfortable."

Maximizing natural light was a key issue. "Light was the No. 1 requirement," Susan says. "It's a perpetual overcast gray light here, but we do get a beautiful quality of light."

Before Susan and Dan began their renovating project, however, they spent three years observing and taking notes on how the house did and did not fit their family's routines. "Like the big Thanksgiving dinner that took me an hour and a half to clean up," Susan recalls. Notes from that messy day came into play when Susan planned her new kitchen, where she installed two dishwashers. She also added an auxiliary kitchen on the lower level.

Working with Seattle architects Lyle and Meredith Grant, the Marinellos kicked off the renovation in 2004, removing interior walls and shuffling rooms. To control costs, they decided to maintain the existing foundation and roofline. Only 200 square feet were added when a porch was enclosed to enlarge the kitchen and family room. "Our strategy was to keep our budget to the interior," Susan says. "The significant changes we wanted to make were inside. It wasn't so much that we needed space. It was more the configuration and layout that needed to be improved."

New mechanical systems—plumbing, electrical, heating and cooling—were installed, and interior and exterior walls were upgraded to meet Mercer Island's seismic requirements.

Windows were replaced with generously sized casements that allow for plenty of natural light. The ceilings are 7 feet 10 inches high, but they seem higher, Susan says. "I like high ceilings, but we decided it would cost too much to raise them, so we visually enhanced the height with floor-to-ceiling windows

The light-filled kitchen is a functional space with top-of-the-line appliances, including double dishwashers. "I highly recommend two dishwashers in a home with children," Susan says. An island and circular floor plan allow plenty of room for her and the children to cook together. **Top right:** The family room opens to the kitchen. "It's the hub of our home."

and vertical curtain panels." A whisper-soft neutral color palette and an open floor plan also add to the spatial illusions. "Not raising the ceilings was a decision I could make for my own house that I probably wouldn't have made for a client, but it was a good lesson for me. We think we need things, but there are other ways to accomplish the same look."

Rift-cut (similar to quarter-sawn) oak floors were stained dark and laid throughout the house, providing a visual flow from room to room. Rift-cut planks have straight graining as opposed to the swirl and cathedral patterns of typical oak floors. "It's a little more contemporary, but that's OK because I wanted the floor to be a non-event," Susan says. "It's just a grounding plane."

Even with the select rift cut, oak is less costly than cherry or walnut. "Oak is hard and fabulous when you have dogs and kids," says Susan, with a nod toward Otis, the family's energetic Boston terrier puppy.

The floor plan was reconfigured so rooms easily connect via wide doorways and halls. Susan carved out a spacious foyer

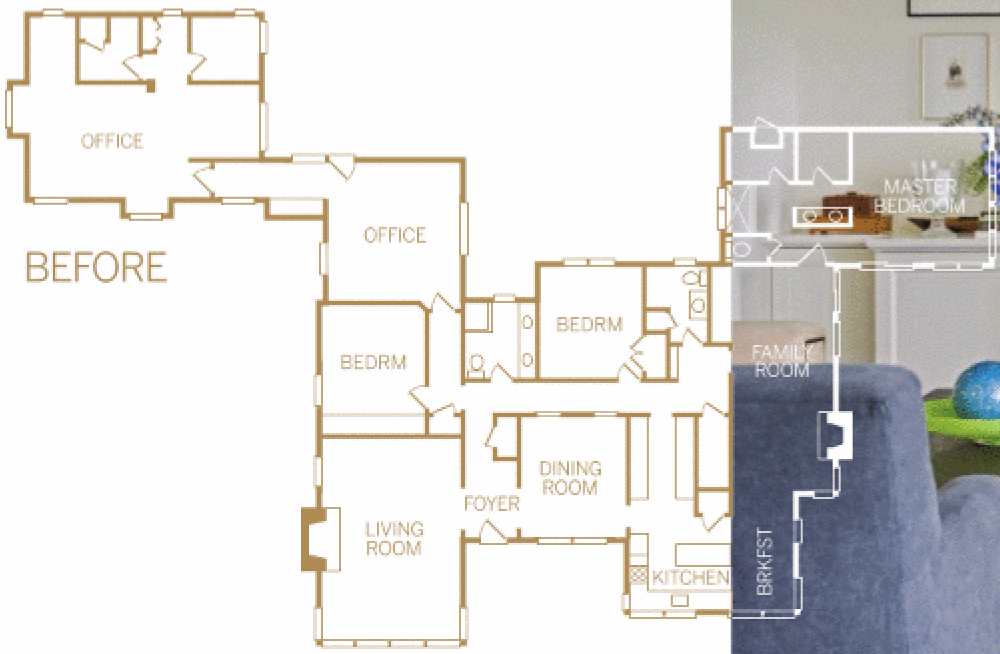
DESIGNER **AT HOME**

Susan Marinello

Even as a youngster Susan Marinello had the interior design bug. "My favorite thing to do as a child was make furniture for my Barbies. I didn't really play with Barbies, but I made rooms for them."

Susan pursued a Barbie-like career, however, working as a fashion model in New York City and Europe with the Eileen Ford Modeling Agency. Longing to be more involved in the creative side of design, she enrolled in the New York School of Interior Design, graduating in 1995. She and husband Dan moved to Seattle in 1996 and established Susan Marinello Interiors. An allied member of the American Society of Interior Designers, Susan now heads a firm of 10 design professionals. In 2007, she won first place in the annual Northwest Design Awards competition in the "Whole House over $200,000" category for her home's renovation.

Susan's firm designs for condominium and hospitality developments as well as residential clients. Susan Marinello Interiors, 119 South Main Street, Suite 300, Seattle, Washington 98104 (206/344-5551; susanmarinello.com).



Top: Cabinets in the family room minimize clutter. **Floor plans:** Rooms were shuffled to create a spacious foyer and better flow, but the basic footprint remains the same.

with a new open staircase to the lower level. "I wanted a large point of entry that felt like a gathering place where we could have art." A wide doorway connects the foyer to the living room, with its northern and eastern exposures. "We get beautiful early morning sunlight in the living room," Susan says. "It's the best spot to be on Sunday mornings, reading the paper or hanging out." The wood-burning fireplace was updated with a new surround made from concrete finished to resemble stone.

A cool gray-and-white color scheme soothes, while warm gold, chocolate brown, and mossy green accents add warmth. "We always balance cool colors with warm," Susan says.

She also balances the clean lines of modernism with traditional elements. "I feel a connection to the past, particularly here, where it was important that the style directions honor the year [1942] the house was built," she says. Deep crown moldings, baseboards, and window trim nod to the house's traditional architecture.

The enlarged kitchen and family room are primary family spaces, particularly because Susan and her children love to cook. "It's set up so three can work in the kitchen at one time and not be in each other's way," she says. The kitchen has few upper cabinets. Instead, one side opens to the family room; exterior walls are lined with windows that overlook the pool and gardens.

Oversized pots, serving pieces, and small appliances the family doesn't use daily are stored in the lower level's auxiliary kitchen. Here, a stainless-steel countertop with a 60-inch-wide integrated sink provides extra cleanup space when entertaining large groups, keeping the main kitchen clear of clutter.

In fact, clutter is virtually nonexistent in the home, even with two children. "Of course we get messy, but we try to provide a place for everything, so things are put away.

"I believe in light, celebrating views outside, and creating strong but quiet spaces that contribute to a sense of order and well-being," Susan says. "This is a space you can breathe in. It slows me down. This is important, now more than ever, when our world has us running full and fast. We sit down every night for dinner and count our blessings."

Architects: Lyle and Meredith Grant

For more information, see sources on page 210

ILLUSTRATION: CARSON ODE

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Reader's Resource

For more information about the stories shown in this issue, contact the professionals and sources listed here. Contact information has been verified, but we cannot guarantee the availability of items or services. No information is available about items not listed.

Pages 62–74
SHOWHOUSE SHOWCASE: STATEMENTS OF STYLE
Mansions and Millionaires Designer's Showcase
Mill Neck, Long Island
Interior designer: Eileen Kathryn Boyd, Eileen Kathryn Boyd Interiors, 251 Main St., Huntington, NY 11743, and 225 E. 76th St., Suite 5C, New York, NY 10021; 631/427-6400, ekbinteriors.com.
Pages 64–66. **Sunroom—Sofa** ("Park Avenue," custom, designed by Eileen Kathryn Boyd); **chair** ("Park Avenue Occasional," custom, designed by Eileen Kathryn Boyd); **ottomans** ("Alice," custom, designed by Eileen Kathryn Boyd): Duralee Fine Furniture, 866/565-7731, duralee.com, trade only. **Sofa fabric** ("Solid"/Smoke #31455-352); **chair fabric** ("Solid"/Sun Ray #31376-483); **ottoman fabric** ("Vinyl"/White #90764-18); **blue pillow** ("Solid"/Baby Blue #31904-277); **yellow pillow** ("Solid"/Sun Ray #31376-483, with "Solid"/Smoke, linen, #31455-352); **white geometric linen pillow** ("Novelty Linen" #41938-118); **drapery panels and pillow fabric** ("Foliage"/Pewter #20868-296); **striped bolster; gray pillow** (custom): Duralee Fabrics, 800/275-3872, duralee.com, trade only. **Drapery ribbon trim; drapery hardware:** M&J Trimming, 800/965-8746, mjtrim.com. **Chaise** (custom); **glass/chrome desk; chair** (vintage); **artwork and accessories; carpet** (taupe sisal): Eileen Kathryn Boyd Interiors, 631/427-6400. **Cube tables:** Kolkka Furniture, 650/365-0303. **Custom top** on cube tables: Silestone by Cosentino USA, 800/291-1311, silestoneusa.com. **Lantern**: Smith & Hawken, 800/981-9888, smithandhawken.com. **Twig table**: Michael Aram, 866/792-2726, michaelaram.com. **Blue lamp**: Arteriors Home, 877/488-8866, arteriorshome.com, trade only. **Chandelier; urn** (vintage); **chaise fabric; yellow painting** (*Printemps,* by Eileen Kathryn Boyd): designer's collection. **Floor lamp:** Origina, 416/752-6800 and 214/655-6141, originacanada.com. **Floor lamp:** IKEA, 800/434-4532, ikea.com. **Ceiling vinyl wall covering** ("Cirque du Cirque Cycle" #G5324823): Wolf Gordon, 800/347-0550, wolf-gordon.com. **Wall paint** ("Himalayan Trek" #1542): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com.

San Francisco Decorator Showcase
San Francisco, California
Interior designer: Geoffrey De Sousa and Sarah Puls, De Sousa Hughes, 2 Henry Adams St., Suite 220, San Francisco, CA 94103; 415/626-6883, desousahughes.com.
Page 68. **Living room—Rust-colored sofa** ("Christoph"); **chairs flanking sofa** ("Frank #4 Rockefeller"): Mattaliano through De Sousa Hughes, 415/626-6883, mattaliano.com. **Sofa fabric** ("Town Nubuck"/Roan): Dualoy Leather, 212/736-3360, dualoy.com. Available through De Sousa Hughes, 415/626-6883. **Rust-and-blue pillow** (Italian, 1960s linen velvet): Epoca, 415/864-6895. **Blue-and-charcoal pillow** (wool sateen and mohair velvet appliqué/Glacier): Holland & Sherry, 212/355-6241. Available through De Sousa Hughes, 415/626-6883. **Custom embroidered fabric panels** ("Trellis" in Copper, Dijon, and Gray, chain stitch embroidery): Judy Ross Textiles, 212/842-1705, judyrosstextiles.com. **Welt** ("Town Nubuck Suede"/Roan): Dualoy Leather, 212/736-3360, dualoy.com. Fabric and panels available through De Sousa Hughes, 415/626-6883. **Table** ("Conrad" in Maccassar Ebony): Mattaliano through De Sousa Hughes, 415/626-6883, mattaliano.com. **Crystal box** ("Wavelet"): Baker, 800/592-2537. **Black vase:** designer's collection. **Side tables** flanking sofa: Epoca, 415/864-6895. **Black table lamps** (antique, Danish wallpaper roller table lamps): Coup D'Etat, 415/241-9300. **Three paintings** behind sofa (*Norfolk Tryptich,* by Bella Bigsby): Swallow Tail, 415/567-1555. **Barrel chairs** (antique): Coup D'Etat, 415/241-9300. **Table** between barrel chairs ("Ramille Occasional"): Mattaliano through De Sousa Hughes, 415/626-6883. **Chandelier** ("Lumière"): Jean De Merry, 310/289-0991, jeandemerry.com, trade only. Available through De Sousa Hughes, 415/626-6883. **Sheers** ("Istra"/Cashew #7305/06): Romo Fabrics, 800/338-2783, romofabrics.com. Available through De Sousa Hughes, 415/626-6883. **Drapery panels** ("Sateen Linen"/Caramel #SQ11114); **appliqué fabric** ("Concierto Cotton Velvet"/Camel #DE10377): Holland & Sherry, 212/355-6241. Available through De Sousa Hughes, 415/626-6883. **Drapery fabrication:** Horner & Co., 415/564-2385. **Fabric** on walls ("Titan Silk"/Navy #139): Bart Halpern Textile Collection, 212/414-2727, barthalpern.com, trade only. Available through De Sousa Hughes, 416/626-6883. **Floral arrangements**: Joseph Andrade Floral, 415/863-8000, jafloral.com.
Page 70. **Living room—Mirror:** Paige Glass Co., 415/621-5266. **Pedestal and urn:** M B Jessee Painting & Decorating, 510/655-7000. **Blue sofa** ("Frank #1"): Mattaliano through De Sousa Hughes, 415/626-6883, mattaliano.com. **Sofa fabric** (Mohair/Charcoal #3762/18): Myung Jin Textiles through De Sousa Hughes, 415/626-6883. **Cocktail table** in front of blue sofa ("Farallon," cast bronze with leather top): Tuell & Reynolds, 707/669-0556, tuellreynolds.com. Available through De Sousa Hughes, 415/626-6883. **Chandeliers** ("Lumière"); **painting** (*Seven Horses,* by Jean de Merry); **leather wing chair** ("Aland"); **leather** (#9 with light distressing): Jean de Merry, 310/289-0991, jeandemerry.com, trade only. Available through De Sousa Hughes, 415/626-6883. **Black chair:** discontinued. **Chest** behind wing chair ("French Deco Moderne Walnut Chest" sold as pair): Robollo Home, 415/575-1776, robollo.com. **Painting** above bookcase (*Golden Head,* by Nathan Oliveira): John Berggruen Gallery, 415/781-4629, berggruen.com. **Floor lamp** ("Leather Wrapped Tripod Floor Lamp" by Adnet, France, c.1950s): Monument, 415/312-4065. **Floor lamp** (Italian, brass-and-glass): Ed Hardy San Francisco, 415/626-6300, edhardysf.com, trade only. **Bookcase** (antique, "French Double Arch Steel"): De Sousa Hughes, 415/626-6883. **Bench** (weathered): Coup D'Etat, 415/241-9300. **Library table:** Odegard Inc., 800/670-8836, odegardinc.com, trade only. **Bronze heads** (by Nathan Oliveira): John Berggruen Gallery, 415/781-4629. **Antique rug:** Peter Pap Oriental Rugs, 415/956-3300, peterpapp.com.

Mansions and Millionaires Designer's Showcase
Lloyd Neck, Long Island
Interior designer: Keith Baltimore, The Baltimore Design Group, 35 Main St., Port Washington, NY 11050; 516/944-2400; fax, 516/944-3009, baltimoredesigncenter.com. E-mail: thebaltco@aol.com.
Pages 72–74. **Living room—Furniture and accessories unless detailed below:** The Baltimore Design Group, 516/944-2400. **Beige drapery fabric:** Robert Allen, 800/333-3777, robertallendesign.com, trade only. **Red drapery fabric:** Beacon Hill, 800/333-3777, beaconhilldesign.com, trade only. **Sectional sofa; sofa fabric; coffee table; black end table; leather ottoman; chaise; chaise fabric; marble-topped coffee table:** Swaim, 336/885-6227, swaim-inc.com. **Floor lamps:** Visual Comfort & Co., 713/686-5999, visualcomfort.com, trade only. **Area rugs:** Merida Meridian Inc., 800/345-2200. **Paint** ("Decorator White"): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com.

Pages 98–104
GREEN SPACE: SLEEP WELL
Interior designers: Trudy Dujardin, F. Price Connors, Dujardin Design Associates, P.O. Box 5202, Westport, CT 06881; 203/838-8100 and 508/228-1120; dujardindesign.com.
Pages 98–104. **Bedroom—Bed** (Gustavian king-size headboard): Country Swedish, 888/807-9333, countryswedish.com, trade only. **Mattress** ("Aurora"): The Natural Bedroom by Vivètique, vivetique.com. **Headboard, bed skirt, underskirt on table, and drapery fabric** ("Country Leaf"/Green #J235F-01, by Jane Churchill): Cowtan & Tout, 212/647-6900, cowtan.com, trade only. **Trim** ("Annecy Cord"/Mint, Light Blue #981-31058-169): Samuel & Sons, 212/704-8000, trade only. **Sheers** ("Delphi"/White #1562-01): Summer Hill, 650/462-9600, trade only. **Sheets and pillowcases; pillow shams; duvet; throw:** Dujardin Design Assoc., 203/838-8100. **Silver table lamps** ("Column Table Lamp with Bead" #RL11106PS): Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Paint** (custom-mixed color): Aura by Benjamin Moore, myaurapaint.com. **Table topper** ("Kuma"/Whisper #H223-101, bamboo): Designtex, 800/221-1540, dtex.com. Freen **Floral vase** on bedside table: Scott Potter Designs, 207/775-3630. **Botanicals; Chinese figurine; slipper chair; coffee table** (vintage, Kittinger): owner's collection. **Slipper-chair fabric** (discontinued): Cowtan & Tout, 212/647-6900, trade only. **Settee** ("Garbo" #2100-01940): J. Robert Scott, 800/651-4354, jrobertscott.com. **Settee fabric** ("Kuma"/Whisper #H223-101): Designtex, 800/221-1540. **Carpet** ("Wicker II" #7601): Stark Carpet Corp., 212/752-9000, starkcarpet.com, trade only. **Fire screen; Delft vases:** Dujardin Design Assoc., 203/838-8100. **Television:** Sony USA, sony.com. **Chaise longues; round table; tray table; box:** owner's collection. **Floral pottery** on table: Scott Potter Designs, 207/775-3630. **Chaise fabric** ("Dallas Sailcloth"/White #8480): Calvin Fabrics, 888/732-1996, henrycalvin.com, trade only. **Chaise trim** ("French Piping"/Emerald #981-26621-069): Samuel & Sons, 212/704- ➤

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8000, trade only. **Bolsters:** Dujardin Custom Pillow Collection, 203/838-8100. **Lamp** ("Stacked Glass Ball Table Lamp" #RL11158PS): Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Valance over shutters** ("Kuma"/Whisper #H223-101): Designtex, 800/221-1540, dtex.com. **Trim** ("Annecy Cord"/Dark Taupe, Brown #981-31058-169): Samuel & Sons, 212/704-8000, trade only. **Shutters:** Dujardin Design Assoc., 203/838-8100.

Pages 114–120
BODY & SOUL: BACKYARD BOHEMIA
Interior designer: Windsor Smith, Windsor Smith Home, 149 S. Barrington Ave., Suite 268, Brentwood, CA 90049; 310/476-9603. Windsor Smith Home Collection, 818/222-7523, windsorsmithhome.com.
Page 116. **Backyard—Sofa fabric** ("Slubby Linen"/Robin's Egg #29702-115); **tablecloth fabric** ("Archipelagos"/Clove #Pelagos 61); **stripe** on bottom portion of tablecloth and on pillow on sofa ("Cap Deluca"/Clove #Cap 61): Windsor Smith Collection for Kravet, 888/457-2838, kravet.com, trade only. **All other pillows:** vintage fabrics. **Orange ottoman fabric** ("Vendome Strie Silk Velvet"/Bronzine #81013-D): Brunschwig & Fils, 212/838-7878, brunschwig.com, trade only. **Zebra ottoan:** vintage fabric. **Blue-striped pillow** in front of ottoman ("Linen Stripe"/Blue, Natural #107065): Travers, 212/888-7900, traversinc.com, trade only.
Page 120. **Table setting—China:** vintage.

Pages 146-150
GARDEN DESIGN: MAKING MAGIC
Garden design: Mariani Gardens, 45 Bedford Road, Armonk, NY 10504; 914/273-3083; fax, 914/742-4490, marianigardens.com.

Pages 152–161
FINDERS KEEPERS
Interior designer: Dan Carithers, Dan Carithers Design Consultant, 2300 Peachtree Rd., Suite C-102, Atlanta, GA 30309; 404/355-8661. **Landscape architect:** Spencer Tunnell, Tunnell & Tunnell Landscape Architecture, 1123 Zonolite Rd. N.E., Suite 1, Atlanta, GA 30306; 404/874-8430.
Pages 152–155. **Living room—Sofa** (antique, Knole): owner's collection. **Sofa fabric; pillow fabric; floral fabric** on bergère: Claremont Furnishing Fabrics Co., 212/486-1252, trade only. **Coffee table** (Dutch, 18th-century); **end table; sconces; bergère; fauteuil** to left of fireplace (northern Italy); **chair** to right of fireplace; **creamware** (18th-century); **console; mirror; barrel table** by blue chair; **painting** (by James East): antiques, owner's collection. **Area rug:** sisal.
Pages 154, 170. **Foyer—Settee:** DC Designs, through Sherrill Furniture, sherrillfurniture.com. **Stools** (antique); **bamboo end tables; "Charleston" basket; hexagonal table; painting** behind sofa (antique) **plates; area rug; top and bottom painting** to right of settee (antiques); **still life** (by Bruce Hafley): owner's collection. **Settee fabric; pillow fabrics; fabrics on stool cushions:** Claremont Furnishing Fabrics Co., 212/486-1252, trade only. **Bracket** behind settee: Tom Hayes & Assoc./Toby West Ltd., 404/233-7425.
Pages 156–157. **Dining room—Chandelier** (19th-century, French); **mirror** (antique, Venetian); **dining chairs** (19th-century); **console; candlesticks** (English, 19th-century); **soup tureen; bowls and saucers; silverware; crystal:** owner's collection. **Delftware:** William Word Fine Antiques, 404/233-6890. **Checked fabric; striped fabric:** Claremont Furnishing Fabrics Co., 212/486-1252, trade only. **Paint:** custom color. **Garden—Obelisk:** Ann-Morris Antiques, 212/755-3308. **Statues** of boy and girl (Vicenza, Italy): owner's collection.
Pages 158–159. **Kitchen—Brown-and-white transferware** (from Nantucket); **petite armoire** (18th-century, French); **high-backed chair** (antique); **pot rack; chest** by island (antique); **chair** (from London): owner's collection. **Chair fabric:** Claremont Furnishing Fabrics Co., 212/486-1252, trade only. **Long room—Sofa:** DC Designs, through Sherrill furniture, sherrillfurniture.com. **Chairs; table:** antique. **Chair and pillow fabrics:** Claremont Furnishing Fabrics Co., 212/486-1252, trade only. **Tray** above fireplace (antique, Regency tole); **slipware** on bookshelves: owner's collection.
Pages 160–161. **Bedroom—Wallpaper; bed-skirt fabric; dressing table; mirror** (antique, gilded bentwood); **trunk table; bowl; lamp:** owner's collection. **Headboard fabric:** Claremont Furnishing Fabrics Co., 212/486-1252, trade only. **Blue pillow:** B.D. Jeffries, 800/954-3004, bdjeffries.com. **Chair:** Baker, 800/592-2537, kohlerinteriors.com.

Pages 162–171
FRIENDS FIRST
Architect: Steve Rugo and Lindsay Graham, Rugo/Raff Architects Ltd., 20 W. Hubbard St., Chicago, IL 60654; 312/464-0222, rugoraff.com. **Interior designer:** Tom Stringer, Tom Stringer Design Partners, 314 W. Superior St., Suite 601, Chicago, IL 60610; 312/664-0644, tomstringer.com. **Landscape architect:** Douglas Hoerr, Hoerr Schaudt Landscape Architects, 850 W. Jackson Blvd., Chicago, IL 60607; 312/492-6501, hoerrschaudt.com. **Builder:** Benchdog Development Co., 2006 W. Addison St., Chicago, IL 60618; 773/248-8900. **Floral designer:** Bukiety Floral Design Inc., 2000 W. Carroll Ave., Suite 104, Chicago, IL 60612; 312/733-4580, bukiety.com.
Pages 162–163. **Office—Wall paint** ("Huntington Beige" #HC-21): Benjamin Moore, 888/236-6667, benjaminmoore.com. **Carpet** (custom color, 60-ounce quality): Texstyle, 800/524-1598, texstyledesign.com. **Roman shade** ("Sorrento Stripe"/Tabac #10942-05, Cowtan & Tout): Cowtan & Tout, 212/647-6900, cowtan.com, trade only. **Sofa:** custom. **Sofa fabric** ("Mineral-H"/Rice, discontinued): S. Harris & Co., 800/999-5600, sharris.com, trade only. **Wing chair** ("Ellington Wing Chair" #5004): Dessin Fournir, 785/434-2777, dessinfournir.com, trade only. **Wing-chair fabric** ("Silk Epinglé"/Sand #9749-01): Glant Textiles Corp., 206/725-4444, glant.com, trade only. **Side table** ("Congo"): Crate & Barrel, 800/996-9960, crateandbarrel.com. **Reading lamp** ("Le Tent Adjustable"/Bronze): Visual Comfort, 713/686-5999, visualcomfort.com, trade only. **Artwork** above sofa (by Salvador Dali): owner's collection.
Entry—Wall paint ("Bleeker Beige" #HC-80): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. **Console** (antique, English serpentine mahogany console): Evanstonia Antiques & Restoration, 773/907-0101, evanstoniaantiques.com. **Chair** (antique, Italian gilded chair with tooled leather seat and back): Bobby Dodd Antiques, 404/231-0580. **Ottoman** (antique): Regalo Antiques, 404/237-4899. **Ottoman fabric** ("Bermuda"/Toffee #10943-03, by Cowtan & Tout); **trim** ("Piccolo Cord"/Cognac #6522-11, by Larsen): Cowtan & Tout, 212/647-6900, trade only. **Lamp:** Restoration Hardware, 800/910-9836, restorationhardware.com. **Mirror** (antique, gold leaf): The Stalls, 404/352-4430. **Rug** (antique, Malayer Carpet): Stark Carpet Corp, 212/752-9000, starkcarpet.com, trade only. **Bronze sculpture** (Belluguntia figure): Lief, 310/492-0033. **Hanging lantern** (Collector's Edition Lighting): Baker, 800/592-2537, kohlerinteriors.com.
Pages 164–167. **Living room—Wall paint** ("Bleeker Beige" #HC-80): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. **Drapery** ("Rochelle Stripe"/Stone #NC0280-051): Nancy Corzine, 212/223-8340, nancycorzine.com. **Trim** ("Cambridge Strié Braid"/Buff, 1.5-inch #977-34161-86): Samuel & Sons, 212/704-8000, trade only. **Roman shade** ("Edelweiss"/Milk): Rogers & Goffigon, 203/532-8068, trade only. **Rug** (custom, Tom Stringer for Marrakech Design): Texstyle, 800/524-1598, texstyle.com. **Grand piano**: Yamaha, yamaha.com. **Sofa** (custom): Monte Allen, 310/207-7676, monteallen.com. **Sofa fabric** ("Berry Velvet"/Perle #HO00260363): Old World Weavers, 212/355-7186, trade only. **Cord** on sofa cushions ("French Piping"/Sand, 1/4-inch #981-26621-085): Samuel & Sons, 212/704-8000, trade only. **Copper silk pillow** ("Ritz"/Ochre #4480-2); **lavender silk pillow** ("Ritz"/Lilac): Marvic Textiles, marvictextiles.co.uk, trade only. **Floral pillow** ("Geisha"/Sun Gold #2543-05, by Larsen): Cowtan & Tout, 212/647-6900, cowtan.com, trade only. **Micro-dot silk pillow** ("Shagreen"/Copper #NC0707-011): Nancy Corzine, 212/223-8340. **Trim** on copper pillow (#P1110.01); **trim** on micro-dot pillow (#P.1106.06): Rogers & Goffigon, 203/532-8068, trade only. **Trim** on lavender pillow ("Annecy Cord"/Dark Taupe, Brown #981-31058-407); **trim** on floral pillow ("Warwick Stripe Cordage" #981-30369): Samuel & Sons, 212/704-8000, trade only. **Botanical photographs** (by Douglas Hill): Joanna Burke Art Consultants Inc., 310/305-1313, joannaburke.com. **Chinese coffee table** (antique): Lief, 310/492-0033. **Horn and lacquer chest:** Paul Marra Design, 310/659-8190. **Terra-cotta camel** (Tang Dynasty); **white beaded hat** on stand (Yoruba Tribe, Nigeria); **round iron end table** (vintage); **white figures** (Tua currency, Papua New Guinea): owner's collection. **Lamp** to left of sofa ("Kathryn"); **lamp** to right of sofa: Crate & Barrel, 800/996-9960, crateandbarrel.com. **Wing chair** to left of sofa (#476); **upholstered chair** to right of sofa (#6485): Baker, 800/592-2537, kohlerinteriors.com. **Fabric on inside chair back and seat** ("Tapa"/Sienna on Parchment): Fortuny Fabrics, 212/753-7153, trade only. **Fabric on outside chair back** ("Vermenton"/Marmotte #NO97840082): Old World Weavers, 212/355-7186, trade only. **Tub chair** in foreground (custom): Monte Allen, 310/207-7676, monteallen.com. **Chair fabric** ("Trieste"/Ivory #NC0150-003): Nancy Corzine, 212/223-8340, nancycorzine.com. **Limestone fireplace:** Atelier Jouvence Custom Stoneworks, 312/492-7922, ajstoneworks.com. **Paddle** (antique, oceanic paddle); **currency** (African): owner's collection. **Biedermeier center table** in front of mantel (antique, cherry with inlaid ebony fillets): Ritter Antik, 212/673-2213, ritterantik.com. **Dining room—Wall covering** ("Precious Metals Leaf"): Maya Romanoff, 773/465-6909, trade only. **Roman shades** ("Bolero"/Sun Gold #2527-02, by Larsen): Cowtan & Tout, 212/647-6900, trade only. **Rug** (custom): Texstyle, 800/524-1598. **Table:** Dessin Fournir, 785/434-2777, trade only. **Dining chairs** (antique): owner's collection. **Inside seat and back leather** ("Antik"/Tan SA #1057585): Alphapelli Inc., 773/486-2800, alphapelli.com. **Outside back fabric** ("Cobra"/Red Gold #US10307): Coraggio Textiles, 800/624-2420, coraggio.com, trade only. **Console** (vintage): owner's collection. **Chandelier** ("Danieli Chandelier"): Niermann Weeks, 212/319-7979, niermannweeks.com, ➤

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trade only. **Bronze sculptures** ("Belluguntia"): Lief, 310/492-0033. **Large abstract art** (by Dan Christmas): Lakeffekt Inc., 773/274-7133. Pages 168–169. **Kitchen—Wall covering** (Paper Weave Series #PW-110): Kneedler-Fauchere Imports, 310/839-9811. **Bar stools** ("Dara Counter Stool" #2250-04): Hickory Chair, 800/349-4579, hickorychair.com. **Seat fabric** ("Royal Hide"/Black Coffee): Edelman Leather, 800/886-8339, edelmanleather.com, trade only. **Pendant lights** (Jacques Garcia Collection): Baker, 800/592-2537, kohlerinteriors.com. **Faucets** ("Orleans Kitchen Mixer"); **backsplash and tile** (Carrara marble): Waterworks, 800/899-6757, waterworks.com. **Black-and-white photos** (custom): Chicago Art Source, 773/248-3100. **Range:** Wolf, 800/366-9653, wolfrange.com. **Trim and cabinetry color** ("Maya" #11-24): Pratt & Lambert Paints, 800/289-7728, prattandlambert.com. **Garden—Outdoor sconces** ("Genie House"/Dark Brass #49511): New Metal Crafts, 312/787-6991, newmetalcrafts.com. **Cast aluminum lounge furniture and occasional tables** (Catalina Outdoor Collection); **teak lounge furniture** (Santa Monica Outdoor Collection): Restoration Hardware, 800/910-9836, restorationhardware.com. **Green floral throw pillow** ("Wall Vine"/Kiwi #2005190-23): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Ironwork:** Builders Ironworks Inc., 708/672-1047, buildersironworks.com. Pages 170–171. **Master bedroom—Wall color** ("Sierra Spruce" #2108-20): Benjamin Moore & Co., 888/236-6667. **Drapery** ("Gertrude"/Beige, Chocolate #22015-1): Bergamo Fabrics, 914/665-0800, bergamofabrics.com, trade only. **Roman shades** ("Edelweiss"/Milk #91203-01): Rogers & Goffigon, 203/532-8068, trade only. **Rug** (custom): JSL Carpet Corp., 212/751-3111. **Chandelier** (antique); **sconces** (antique): owner's collection. **Bed** (by Thomas Pheasant): Baker, 800/592-2537, kohlerinteriors.com. **Bed linens** (custom): Leontine Linens, 800/876-4799, leontinelinens.com. **Blanket** ("Stelle" ivory wool blanket): Muse, 312/595-9604, musegroup.com. **Art** over bed (*Two Figures,* by Cyril Reguerre); **art** over mantel (*Side view,* by Cyril Reguerre): Kate Hendrickson, Works of Art on Paper, 312/751-1932. **Bedside chests:** Monument San Francisco, 415/861-9800. **Brass swing-arm lamps:** Restoration Hardware, 800/910-9836, restorationhardware.com. **Bench** (antique): Interiors Market, 404/352-0055. **Bench cushion** (Chocolate leather): Edelman Leather, 800/886-8339, edelmanleather.com, trade only. **Lounge chairs:** owner's collection. **Chair fabric** ("Terra Dolce"/Pearl #1603-09, by Great Plains): Holly Hunt, 312/661-1900, hollyhunt.com, trade only. **Lamp table** ("Eclipse" by Bill Sofield): Baker, 800/592-2537, kohlerinteriors.com. **Table lamp** ("Mokko Gourd Lamp"/Ivory): Visual Comfort, 713/686-5999, visualcomfort.com, trade only. **Chocolate dot throw pillows** ("Caleche" #F5271-09): Osborne & Little, 212/751-3333, osborneandlittle.com, trade only.

Pages 172–181
AWAKENING

Interior designer: David Joseph Katona, David Joseph Katona Interior Design/Interior Architecture, (Los Angeles), 323/333-5624; (Orange County) 949/923-8529; (San Diego) 619/298-2057, davidjosephkatona.com. Pages 172–175 **Living room—Area rug** (antique Heriz); **mantel figures** (antique, pre-Columbian); **painting** above mantel (by Dorothy Glasgow); **table lamp** (antique, Ming Dynasty); **sconces** (antique); **candlesticks; Navajo rug/blanket** on chair: owner's collection. **Coffee table** (22K gold, Chinoiserie): LxRossi, lxrossi.com. **Sofa** (custom, mohair): David Joseph Katona, 619/298-2057. **Sofa pillows** (antique French tapestry); **alabaster bowl:** Kneedler-Fauchere, 310/855-1313, kneedlerfauchere.com, trade only. **Pair of carved armchairs:** Formations, 310/659-3062, trade only. **Armchair fabric:** vintage velvet. **Chest** under table lamp (antique): Kim 3, 310/859-3844. **Painting** over chest (plein-air painting, by Earl C. Schwartzkopf): owner's collection. **Venetian plaster** ("Antico"): McCloskey, goof-off.com. **Mantel:** mahogany (original stain and shellac finish). **Fireplace tiles** (Rufus Keeler's California Clay Products Co., 1924): original to house. **Exterior—Front door** (mahogany, 1924); **door hardware:** original to home. **Stucco finish:** colorcoat heavy sand finish using a custom Benjamin Moore color match. **Trim** (custom Country Redwood mix): Benjamin Moore, 888/236-6667. Pages 176–177. **Dining room—Table** (antique); **chairs** (reproduction Windsor oak stickback): Hideaway House Antiques, 800/860-0023, hideawayhouse.com. **Vase** (antique); **pedestal** (antique, Chinese Rosewood); **Navajo rug/blanket; silver bowl:** owner's collection. **Pewter-stemmed wine goblets:** Williams-Sonoma, 800/541-2233, williams-sonoma.com. **Kitchen—Cabinetry** (custom, mahogany): Joseph W. Katona. **Philippine/Honduras mahogany sources:** Frost Hardwood Lumber Co., 858/455-9060, frosthardwood.com, and Dixieline Lumber and Home Centers, 619/224-4120, dixieline.com. **Cabinetry hardware** (brass bin pulls): San Diego Hardware, 858/576-1892, sandiegohardware.com. **Range, oven hood; refrigerator, dishwasher, microwave:** GE Monogram, 800/444-1845, monogram.com. **Leaded glass windows:** Alpine Stained Glass, 888/452-7701, alpineglass.com. **Sink** (farmhouse): Villeroy & Boch, villeroy-boch.com. **Potfiller faucet:** Rohl, 800/777-9762, rohlhome.com. **Floor runner** (antique Karaja); **green fruit bowl, green vase** (Roseville Pottery); **corn pottery** (Stanfordware); **canisters** (vintage): owner's collection. **Countertops:** Brazilian soapstone. Pages 178–179. **Garden—Fountain tile:** Laird Plumleigh Studio, 760/436-1831, lairdplumleigh.com. **Plants:** Walter Andersen Nursery, 619/224-8271, walterandersen.com; Mission Hills Nursery, 619/295-2808, missionhillsnursery.com, and Cedros Gardens, 858/792-8640, cedrosgardens.com. **Pots, accessories:** owner's collection. Pages 180–181. **Bedroom—Bed linens, shams and skirting:** Restoration Hardware, 800/910-9836, restorationhardware.com. **Algonquin blanket** (red/black): Daniel Stuart Studio, 866/439-4449, danielstuartstudio.com. **Headboard** (antique, copper, gold-embossed leather screen); **painting** above chest (by Walter Englehardt); **chest** (Japanese, Meiji period); **lamp** (vintage); **bed accent pillows** (antique French tapestry); **rug; crystal cluster:** owner's collection. **Fish vase:** L'Asie Exotique, 619/977-6717, lasieexotique.com. **Venetian plaster** ("Antico"): McCloskey, goof-off.com. **Bathroom—Sink** ("Lutezia" vitreous china pedestal sink" #24508,): Porcher, 800/359-3261, porcher-us.com. **Sink fixtures** (930 series): Newport Brass, 949/417-5207, newportbrass.com. **Lighting, towel rack:** Restoration Hardware, 800/910-9836, restorationhardware.com. **Floor tiles, medicine cabinet:** original to house. **Beadboard** (custom): Joseph W. Katona. **Towels** (organic terry bath towels): Pottery Barn, 800/922-5507, potterybarn.com. **Wall paint** ("Walnut" #NA07, Naturals Collection): Ralph Lauren Home, 800/379-7656, ralphlaurenhome.com. **Beadboard paint** ("Cottage White" #1813): Behr, 800/854-0133, behr.com. **Rug:** owner's collection.

Pages 190–199
UNDER THE SONORAN SUN

Architect: Allen Tafoya, Tafoya Associated Architects, P.O. Box 5407, Carefree, AZ 85377; 480/488-6581. **Interior designer:** Billi Springer, Billi Springer & Assoc., 7550 E. McDonald Dr., Suite G, Scottsdale, AZ 85250; 480/994-4887, billispringer.com. **Kitchen designer:** Mick De Giulio, De Giulio Kitchen Design, 1121 Central Ave., Wilmette, IL 60091-2611; 847/256-8833, degiuliokitchens.com. **Builder:** Randy Arnett-Romero, R-Net Custom Homes, 7500 E. Pinnacle Peak Rd., Suite A-103, Scottsdale, AZ 85255; 480/515-2888, r-netcustomhomes.com. **Landscape architect:** Donna Winters, Enchanted Garden Landscape Inc., 16099 N. 82nd St., Suite B-1, Scottsdale, AZ 85260; 480/483-7289, enchantedgardenaz.com. **Throughout—Wall color:** integral color plaster. Pages 190–193. **Stairway—Iron hand railing** (custom): Tom Yeager, Yeager Enterprises, 623/853-0506. **Mesquite wood treads:** installed by Randy Arnett-Romero, 480/515-2888. **Sconces** ("Maressa" #1019): Ironware International, 800/850-0460, ironwareinternational.com, trade only. **Chandelier** (antique): owner's collection. **Floor tiles** (antique terra-cotta hexagons): Craftsman Court Ceramics, 480/970-6611. **Tiles on stairs:** Handcrafted Tile Inc., 602/275-5512. **Living room—Round table:** custom. **Chairs** at table: antique. **Silk drapery fabric** ("Le Silk Taffeta Stripe"/Gold, Burgundy #TS9040): Interials Inc., 732/536-3669, interials.com, trade only. Through Dean Warren, 480/990-9233. **Drapery hardware; windows** (steel, made on site): Randy Arnett-Romero, 480/515-2888. **Coffee table:** Taber & Co., 520/623-4323, trade only. Available through Fiesta Furnishings, 480/951-3239. **Chandelier** ("Marcella" #8022): Ironware International, 800/850-0460, ironwareinternational.com, trade only. **Fireplace:** Exquisite Surfaces Inc., 310/659-4580, xsurfaces.com. **Solid-color sofa** ("Split-back Italian Sofa #2073); **floral sofa** (#2077-97): CBS Furniture Mfg. Co. Inc., 323/231-4158. Through Thomas & Co., 480/922-4960, trade only. **Italian sofa fabric** ("Graph"/Bronze #83301-350, by Kirk Brummel): Brunschwig & Fils, 212/838-7878, brunschwig.com, trade only. **Floral sofa fabric** ("Oiseaux de Paradis"): Zoffany Ltd., 800/395-8760, zoffany.com, trade only. **Jars** on coffee table with yellow orchids; **commode; art** beside commode; **area rug; footstool:** owner's collection. **Art** over fireplace (*Russian Woman,* by Nikolae Golushev): Treasures in Art, 480/585-9800. **Candlesticks; birds** (antique); **wings:** Holler & Saunders, 520/287-5153, hollersaunders.com. **Chest** behind Italian sofa: American Home, 505/988-4502. Pages 194–195. **Dining room—Mesquite table:** Taber & Co., 520/623-4323, trade only. **Chairs** (antique): Casa del Encanto, 480/970-1355, casadelencanto.net. **Chair fabric** ("Vladislav" #8178-87, discontinued): Nobilis Inc., 800/464-6670, trade only. **Rooster centerpiece:** Artistica, 847/446-2916, artistica.com. **Chandelier** (antique); **charger; plates; soup bowls; glassware:** owner's collection. **Flatware** (pewter): Horchow Catalog, 800/456-7000, horchow.com. **Fireplace:** Randy Arnett-Romero, 480/515-2888. **Fire screen** (antique): Showcase at the Peak, 480/368-0088. **Kitchen toward sink—Cabinetry:** Mick De Giulio, De Giulio Kitchen Design, 847/256-8833, degiuliokitchens.com. **Cabinetry hardware:** Whitechapel Ltd., 800/468-5534, whitechapel-ltd.com. **Countertop and stone sink** (French limestone by Scoon): Chadwicks Surfaces International, 847/680-3222. **Faucets:** Clyde Hardware Co. Inc., 602/264-2106. ➤

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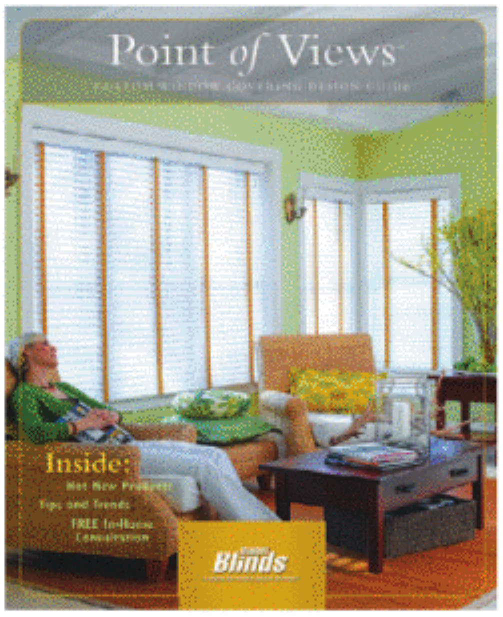

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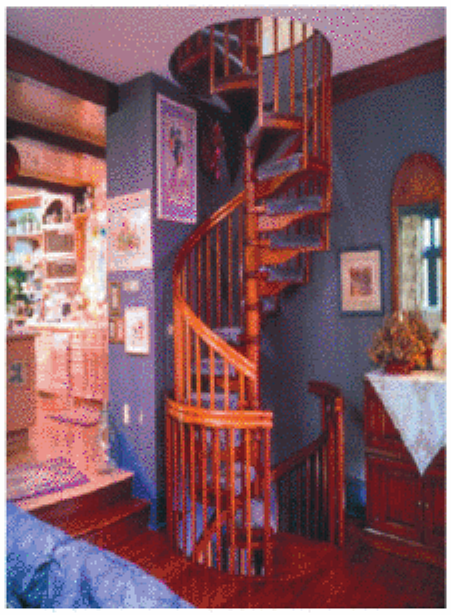

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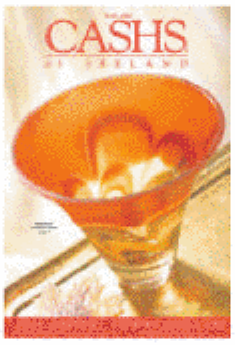

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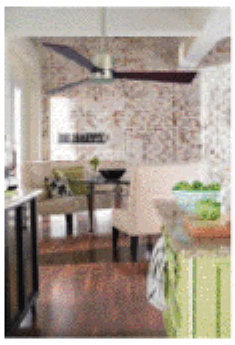

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Old World Stoneworks™ MANTELS

Painting to right of window (by Victor Martinez): Victor Martinez, 480/626-5598, victormartinez.com. **Antique jug**: European Home, 602/263-0198, europeanhome.us. **Antique clay jars; wooden Lozi** from Zambia; **bowl:** Wiseman & Gale, 480/945-8447, wisemanandgale.com. **Windows:** Randy Arnett-Romero, 480/515-2888. **Iron twist-leg table with marble top:** International Ironworks, 323/278-8363, iworksus.com, trade only. Through John Brooks inc., 480/675-8828, trade only. **Reclaimed wood flooring** (wormy oak): Wildwood Custom Hardwood Floors, 602/956-9006. **Brick ceiling:** Marvel Brick Source, 602/971-8912. Installed by Randy Arnett-Romero, 480/515-2888. **Window treatment:** Calico Corners, 800/213-6366, calicocorners.com. **Counter stools:** owner's collection. **Kitchen towards stove—Alder cabinetry:** Valley Woodworks, 480/837-8503. **Countertop** (lava stone): Pyrolave USA, 919/788-8953, pyrolave.com. **Stove** ("Chateau" by La Cornue): Purcell Murray Co., 800/892-4040. **Refrigerators:** Sub-Zero, 800/222-7820, subzero.com. **Table** (antique): Golden Triangle, 312/755-1266, golden triangle.biz. **Tile** behind stove: Craftsman Court Ceramics, 480/970-6611. **Pasta spigot** at stove: through De Giulio Kitchen Design, 847/256-8833, degiuliokitchens.com. Pages 196–197. **Rear patio—Pizza oven** (custom); **brickwork** (by Randy Arnett-Romero): R-Net Custom Homes, 480/515-2888. **Table; wicker chairs:** Robb & Stuckey, 480/705-4864. **Lemoncello glasses:** Restoration Hardware, 800/910-9836, restorationhardware.com. **Upper landing—Wooden bench** (antique); **bamboo table:** owner's collection. **Area rug:** owner's collection. **Chandelier** (antique, one-of-a-kind): Relics, 602/265-7354. **Drapery:** by Elyse, Arizona Custom Drapery, 480/419-9393. **Pillows** (antique tapestry): Showcase at the Peak, 480/368-0088, showcaseatthepeak.com. **Wooden doors:** Sienna Custom Window and Door, 480/991-5252. Pages 198–199. **Bedroom—Iron bed:** Cat House Beds, 888/887-0559, cathousebeds.com. **Armoire; Tonsu chest:** Golden Triangle, 312/755-1266, goldentriangle.biz. **Black metal vase:** Wiseman & Gale, 480/945-8447, wisemanandgale.com. **Art** over fireplace (by Jacqueline Rochester): Wilde Meyer Gallery, 480/945-2323, wildemeyer.com. **Yellow trunk:** The Great Indoors, 480/281-9000, thegreatindoors.com. **Bedding; candlesticks:** owner's collection. **Chairs; chair fabric; drapery fabric:** owner's collection. **Drapery fabrication:** Elyse, Arizona Custom Drapery, 480/419-9393. **Swing-arm lamp**: Dean Warren Showroom, 480/990-9233, trade only. **Rug:** jute. **Bathroom—Tile flooring** ("Tumbled Rose Verona"); **tile** behind sink; **tub surround:** Craftsman Court Ceramics, 480/970-6611. **Faucets**: Clyde Hardware Co. Inc., 602/264-2106. **Stone sink** (custom, made in Italy): Mick De Giulio, De Giulio Kitchen Design, 847/256-8833, degiuliokitchens.com. **Cabinetry:** Valley Woodworks, 480/837-8503. **Art** above fireplace (by Dan McCaw): Trailside Galleries, 480/945-7751, trailsidegalleries.com. **Tub:** Clyde Hardware, 602/264-2106. **Base for sink** (steel bench): Custom Steel by Jim Hatfield, 602/315-1612. **Firescreen** (custom, by Randy Arnett-Romero): R-Net Custom Homes, 480/515-2888. **Lights** over mirror; **window covering:** owner's collection.

Pages 200–208
FASHION STATEMENT

Architects: Lyle and Meredith Grant, Maple Leaf Design, 8057 12th Ave. N.E., Seattle, WA 98115; 206/523-6427, mleafdesign.com. **Interior designer:** Susan Marinello, Susan Marinello Interiors, 119 S. Main St., Suite 300, Seattle, WA 98104; 206/344-5551, susanmarinello.com. **Builder:** Jeff Jordan, JL Jordan Co., 10740 Meridian Ave. N., Suite 108, Seattle, WA 98133; 206/726-9577. **Landscape designer:** Bruce Freed, Medina Gardening & Landscape Inc., 425/864-9811. Pages 202–203. **Living room—Sofas** ("Porter Sofa" #BB038-01): Barbara Barry Realized by Henredon, barbarabarryco.com. **Coffee table:** Pride Sasser Home Furnishings, 828/437-1991, trade only. Available through Michael Folks Showroom, 206/762-6776. **Sconces** ("Haberdasher Sconce"): Visual Comfort & Co., 713/686-5999, trade only. **Mirror** over mantel ("Magni Mirror," 36-inch diameter #9116): Nancy Corzine, 310/672-6775, nancycorzine.com. **Rug** (hand-woven Tibetan wool): Ramri Rug, 206/860-8366. **Art** by piano (*Vertical Trees,* by Jared Rue): Jared Rue Fine Art, 206/484-8155, jaredrue.com. **Foyer—Round table:** Baker, Knapp & Tubbs, 800/592-2537, trade only. **Star lantern:** Imports from Marrakesh Ltd., 212/675-9700, importsfrommarrakesh.com. **Rug:** Tufenkian Carpets, 800/753-7847, tufenkiancarpets.com. **Accessories:** owner's collection. Pages 204–205. **Dining room—Chandelier** (custom, Kelly Hoppen-inspired): International Ironworks, 323/278-8363, iworksus.com. **Chairs** ("Empire Side Chairs" #18-486-1, by Milling Road): Baker, 800/592-2537, kohlerinteriors.com. **Photograph of New York:** IKEA, 800/434-4532, ikea.com. Pages 206–208. **Kitchen—Countertop and backsplash** (Calacatta Classico): Marmo E Granito, 206/368-0990. **Sink** ("UrbanEdge Farmhouse Sink" #0710): Julien, 418/687-3630, julien.ca. **Faucet** ("Suprimo"): KWC Faucets Inc., 888/592-3287, kwcfaucets.com. **Range** (60-inch): Wolf, 800/366-9653, wolfrange.com. **Pendant fixtures** over island: Restoration Hardware, 800/910-9836, restorationhardware.com. **Breakfast area—Table** (custom, flamed ash): Urban Hardwoods, 888/766-8199. **Chairs:** Crate & Barrel, 800/996-9960, crateandbarrel.com. **Chandelier** over table ("Vendome Small Chandelier"): Visual Comfort & Co., 713/686-5999, trade only. **Counter stools** (by Milling Road): Baker, 800/592-2537, kohlerinteroirs.com. **Family room—Coffee table** ("Rill Table" by Bill Sofield): Baker, 800/592-2537. **Lamps** (alabaster): Visual Comfort & Co., 713/686-5999, trade only. **Love seat; upholstered chairs with ottoman; blue-gray chair:** custom design by Susan Marinello, 206/344-5551. **Fabrication:** A.W. Hoss & Son, 206/522-1229.

CORRECTION

• In "A Lighter Shade of Pale," September 2008, page 138, the phone number for Barrons Cabinets should be 301/948-6600.

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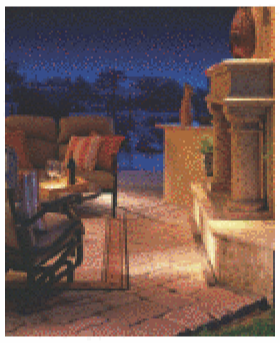

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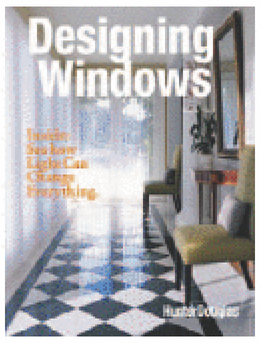

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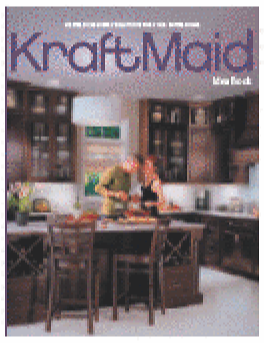

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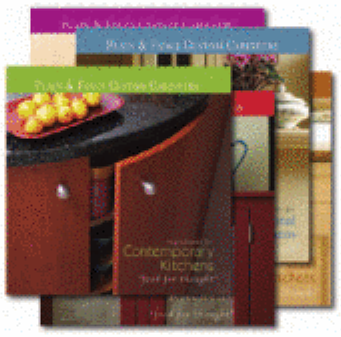

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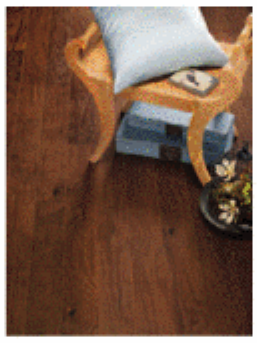

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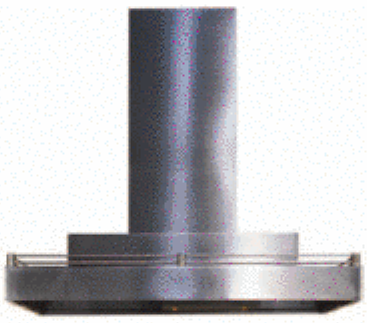

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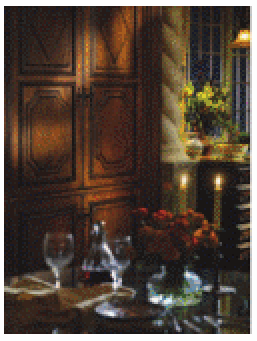

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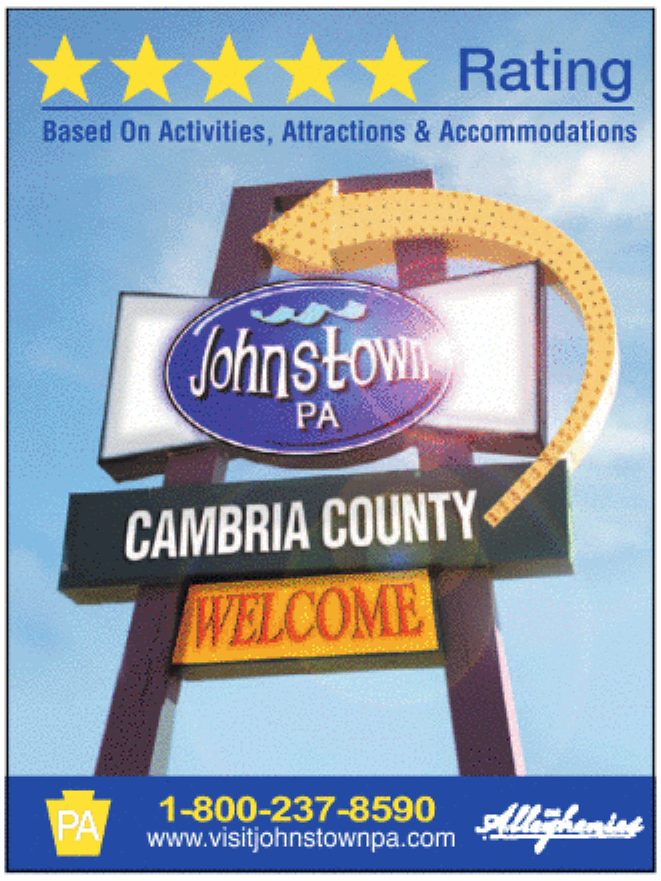

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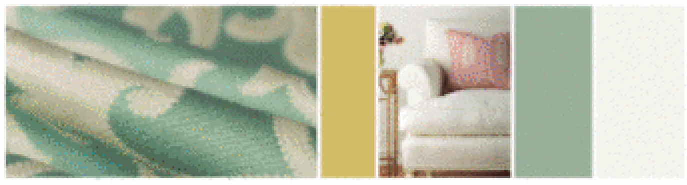

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AMATOKIN®

By Tiffany Strobel

If you haven't heard that "Stem-Cell" technology is revolutionizing skin care, you're probably one of those people who still thinks her supermarket moisturizer is just as good as the "expensive stuff." Wake up! These new "Stem-Cell" emulsions are changing everything.

They actually "rejuvenate" your skin by "awakening" your body's own reservoir of undifferentiated stem cells. That's why virtually every major cosmetic manufacturer is rushing to tap into this new stem-cell technology.

Here's what Dr. Richard Wells, Ph.D., told me: "Cosmetic chemists around the globe are burning the midnight oil for one simple reason: As we age, stem-cell utilization for skin repair is less efficient. However, the potential that nature has given us to access these endogenous stem-cell reservoirs for skin rejuvenation is quite remarkable. That's why science is seeking to activate the potential of our inherent adult stem-cell reservoirs. In so doing, the practical use of stem-cell technology can provide the consumer with a topical, anti-aging cosmetic formula that simply makes everyone look years younger."

What does this mean in plain English? Stem cells are hot... really, really hot. Imagine new, fresh, "perfect" skin cells, undamaged by age, sun or pollution.

Right now the winner in the race to incorporate this new stem-cell technology (and some would say the only serious player in the "Stem-Cell" arena) is Amatokin® from Voss Laboratories.® After its incredible European launch (which caused a near riot at Sephora's flagship Champs Élysées boutique in Paris), Amatokin has finally arrived on U.S. shores and is selling out as fast as they can get it on the shelf (maybe because Amatokin is getting all the buzz in the "celebrity" mags). Being a beauty editor, I was lucky enough to try Amatokin, and, frankly, I love it.

Available at Bloomingdale's, Sephora stores worldwide, Lord & Taylor and Saks Fifth Avenue, Henry Bendel, Holt Renfrew or directly from Voss Laboratories at Amatokin.com or by calling 1-800-530-3239.

P.S. I don't know about you girls, but I'm ready for something new! See you at the cosmetic counter.

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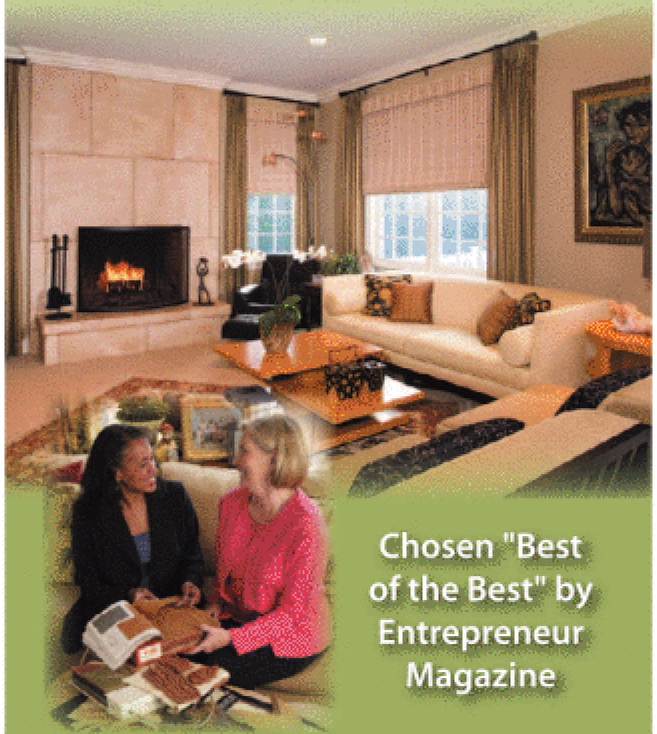

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DESIGN IN BLOOM

Traditional Home and the New York Design Center celebrated the 4th Annual Design In Bloom event on Tuesday, April 29th in the McGuire Showroom. Guests enjoyed the "blooming atmosphere" while sipping on cocktails and enjoying light fare.

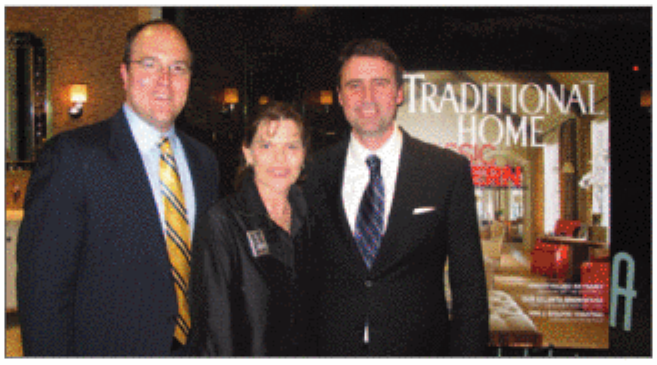
Designers Scott Salvator and Christopher Coleman

Debi Brandt, Publisher of *Traditional Home*; Jim Druckman, President of NYDC; Ann Feldstein and Beth Greene from Kravet

TRADITIONAL HOME NYDC

ANN SACKS GRAND OPENING

Traditional Home and Ann Sacks celebrated the opening of the new Ann Sacks showroom in the Dallas design district on April 24th. Special Guest Ann Maine, Editor in Chief of *Traditional Home* mingled with guests as they enjoyed signature cocktails and delicious hors d'oeuvres.



Chris Baldwin, Kallista; Ann Maine, *Traditional Home*; John Hart, Ann Sacks

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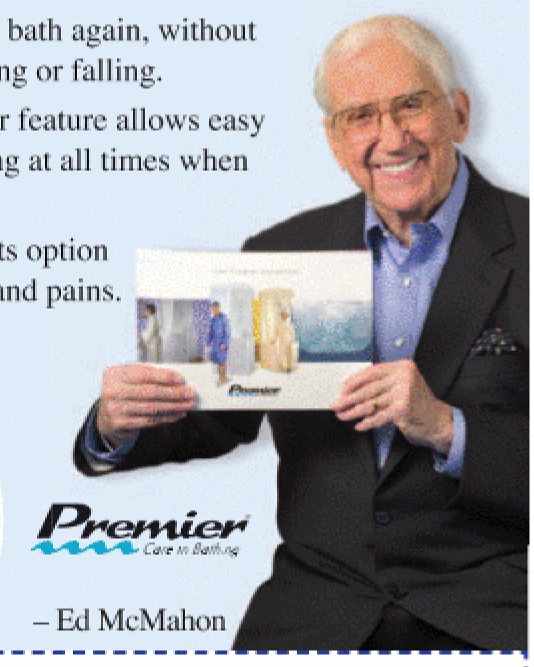

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BY JENNY BRADLEY PHOTOGRAPHY BY JOHN BESSLER

Name Martin Waller

Occupation Anthropologist-in-training, world-traveler extraordinaire, trendsetter, and modern-day Indiana Jones (minus the fedora and whip). In his spare time he is managing director of Andrew Martin—a furniture, accessories, and fabric retailer with showrooms in London, New York, Moscow, Athens, and Dubai.

Hometown London, England (when he's not off globe-trotting in search of antiquities and inspiration for Andrew Martin's latest collections.)

Favorite song "'Puff the Magic Dragon'—it still doesn't get any better than Peter, Paul & Mary."

Now that's an antique "One of my favorite pieces is a 3,000-year-old Egyptian funerary mask—the ultimate reminder of our mortality."

Favorite team sport "I'd have to say elephant polo." (Yes, it's really a sport—Martin recently captained the Andrew Martin team in the Elephant Polo World Championships in Nepal.)

Pub grub "I'd much rather eat at my favorite local burger joint (Tootsies in Holland Park, London) than the latest hot spot. The food is good, and I don't have to listen to an interminable and incomprehensible list of daily specials."

Secret crush "I've always loved actresses Susan Hampshire and Julie Christie (and too many others to list here)."

I am traditional "I still prefer letters to texts. I think gyms are highly overrated. And I maintain that Sean Connery was the ultimate Bond."

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